

LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



S. GOODFRIEND.

NOTICE TO ADVERTISERS.

Monday being a holiday the advertising pages of the next issue of *The Mirror* will close earlier than usual. Advertisements cannot be received later than 6 P. M. on Saturday, July 2.

AT THE THEATRES.

The Fifth Avenue Theatre will close Saturday night, when *The Robber of the Rhine* will be taken off.

Tony Pastor's Theatre offers a vaudeville of the usual merit, and plays steadily to good business. It is one of the very few places in town that the weather is powerless to affect.

Jupiter is still prosperous at Palmer's. This opera offers plenty of fun of the unexpected sort that figures so largely in the pieces of its kind that have recently met with great favor.

At Koster and Bial's, last night, Dufour and Hartley introduced the song "Ta-ta-ra-boom-de-ay" with the musical and gesticular effects that have marked its inescapable success in London and Paris. This clever pair also performed their dances, and the popular programme is continued. Next Monday Nadia Reval, the chanteuse électrique, will appear.

The Vice Admiral has made an unmistakable hit at the Casino, and promises to make Summer pleasurable to the patrons of this house. The roof garden also grows in popular favor.

Richard Golden is working as conscientiously as a farmer in a hay-field, at Proctor's Theatre, and his Old Jed Prouty is consequently reaping a harvest. This is a very cool house, and may remain open all the season.

A LONDON HOLIDAY.

It is quite fashionable for successful stage people to go abroad for "rest." This programme of De Wolf Hopper, who reached London the other day in search of recuperative ease, is called as an example of the way in which popular comedians in the British metropolis deport themselves: "Arrived in London at four o'clock Saturday afternoon, took an early dinner with Kate Forsyth, and supper at the Green-Room Club with Burr McIntosh; got to bed at four o'clock Sunday morning, and at eight was awakened for a visit to Westminster Abbey; thence to the Star and Garter at Richmond for breakfast, with Nat Goodwin; returned for dinner with Fred Leslie, and sat up with Irving, Toole and Goodwin until five o'clock; on Monday morning was called at eight to visit St. Paul's Cathedral before starting on a coaching trip at eleven o'clock to Virginia Water, and thence to dinner with McIntosh and to the Lyceum Theatre; supper with Irving at the Garrick Club, and then to Leslie's rooms, getting to bed toward six o'clock on Tuesday morning; dressed in a comatose condition at eight a. m., and placed on top of the St. Albans' coach, reviving in time for luncheon; returned to London in time to visit the Empire Theatre, thereafter supping with Fred Leslie and other members of the Green-Room Club and getting to bed by four; dragged out of bed at nine a. m. and taken to the Tower of London; to Mrs. Langtry's matinee performance at the Criterion; a dinner with Ed. Sothern, and thence to an anniversary performance at the Pavilion; supper with a large company in the chambers of Richard Harding Davis in the Albany; this supper lasting until five o'clock Thursday morning, left ample time to sleep before doing the British Museum and the Royal Academy before luncheon; attended the Actors' Benevolent Fund benefit in the afternoon and went to Toole's Theatre in the evening, supping with Toole afterward, and getting to bed at four; the guest of Buffalo Bill at the Wild West on Friday, after running through the Bank of England; dined in camp, and then visited the Kiraly show of Venice in London; returned to supper with Burr McIntosh at the Hotel Victoria, and got up early enough to take the coach for Brighton; in the evening saw Oscar Wilde's play at the St. James, and afterward supped at the Green-Room Club with Cecil Clay, getting to bed after daylight, but rising in time to take a train for Maidenhead at ten o'clock, to spend a day on the Thames in a launch with Nat Goodwin.

A NEW STAR.

Edwin Rostell, who for a number of years past has been director and instructor at Rostell and Booth's School of Dramatic Art, will next season go on tour at the head of a company presenting a repertoire of classic and Shakespearean plays. Mr. Rostell is said to be gifted with an admirable stage presence, and as the past eleven years of his life have been given to the closest study of the roles that he will essay, it is believed that his conceptions will be worthy of critical and popular attention. Messrs. H. M. Palmer and A. Bernstein are to have managerial control of the enterprise, and they intend to stage the plays in an excellent manner. The season will open in New Orleans in October.

THE TITUS-MORRISSEY FEUD.

Lydia Yeomans-Titus and Frederick J. Titus some days ago engaged to appear in the Madison Square Garden roof concert. Mr. Titus had trouble with Manager Morrissey, who is said to have treated him somewhat superciliously on the theory that Mr. Morrissey's manager, and not Mr. Morrissey, performed the duty of arranging details with the artists engaged. Mr. Titus' visit to Mr. Morrissey is understood to have related to the appearance of himself and wife. On the evening of their advertised advent they did not fill their places on the programme owing to Mr. Titus' claim that the arrangements made had not been lived up to by the Gar-

den management. There was talk of the appearance of Miss Yeomans and Mr. Titus at the Casino, but it is said that Mr. Morrissey threatened them with a penalty contained in their contract with the Garden people if they should appear elsewhere within the month during which their engagement with him ran. Miss Yeomans, several days after this—on Saturday last—visited the Garden, as she says, to ask Mr. Morrissey to release her from the contract. She took offense at Mr. Morrissey's reply, which she held to be more forcible than polite, and assaulted him with her parasol in the lobby of the Garden Theatre. Mr. Morrissey ordered her arrest, but at the police station refused to make a complaint, and she was discharged.

G. F. FULLER'S REMINISCENCES.

A prominent figure standing between the scenes of the past and the present is that of George F. Fuller, who is described by a recent Louisville paper as "soldier, engineer, artist, theatrical manager, author and inventor." Mr. Fuller is spending the Summer in the mountains of Tennessee, and will reach New York leisurely in September.

Mr. Fuller has many friends in New York among the older of the theatrical world. His life has been an eventful one, and his reminiscence fund is rich in matter of interest to the lover of the theatre. He enjoys the distinction of being the only surviving officer of the Texas navy. He was a midshipman in the last engagement, which took place in May, 1843, and next to his pride in his theatrical history, perhaps, he esteems his record as a marine.

For years he was manager of the Louisville Theatre. He succeeded George Willis in the control of that house in 1860, and in 1864 relinquished personal charge of it to Colonel Marc Mundy. October 12, 1866, this theatre was burned. Mr. Fuller was in Rochester, N. Y., when this happened, but returned to Louisville and rebuilt the house, reopening it in the Fall of 1867. The first production was the *Black Crook*, which ran four weeks to a tremendous business. Fanny Davenport was in the stock company, this being her first year as a soubrette. She had a fine singing voice at that time, and sang the ballad "The Merriest Girl That's Out" with stunning effect. "She was not a good actress then," says Mr. Fuller, and I never believed she would be until her magnificent work in *Fedora*.

The same season *Under the Gaslight* was produced by Mr. Fuller with great scenic detail, and in this Fanny Davenport played Peach Blossom. Another spectacular piece, by Mr. Fuller, entitled *The Frolies of Puck*, was put on this season and enjoyed prosperity. At this period the season lasted about forty weeks, beginning Sept. 1 and closing the latter part of June, but generally was highly prosperous only for a time after the beginning.

"The regular rule in those days," says Mr. Fuller, "was for the manager to get the first \$150 that came into the house each night, and he and the star shared after that. Mr. Forrest would not submit to this, but always demanded one-half the gross receipts and required the manager to pay the salary of the leading woman. There were no such prices then as now. I was the first man to play Joseph Jefferson at \$1.50. I hired Masonic Temple—Hall it was then called. The engagement was for four nights and a matinee. The play was *Rip Van Winkle*, when Jefferson was in the height of his fame. The comedian played to \$5,000 in the five performances, something unprecedented. Jefferson was so tickled that he always wanted to play in a hall in Louisville after that, thinking it was better than a theatre."

John Wilkes Booth played an engagement under Mr. Fuller. He was a small man, very handsome and graceful, but did not seem at first to have the fire of the Booth family in his veins. He opened in *Richard III.*, and as the play proceeded the audience did not seem particularly pleased. I asked Joe Dawson, my stage manager, what he thought of him, and he said he would come out all right. When the great combat scene was reached, the young tragedian woke up the house. He was a magnificent swordsmen, and used a great double-handed heavy broad sword weighing seven pounds. Barney Macauley was leading man in the stock, and the stickman. In one of the terrific slashes Booth made him cut his stalwart antagonist's face and chin open, and the blood spouted out. Everybody was then satisfied he had some of the genius of his great father, who was noted for the very insanity of his fury in this scene."

Mr. Fuller gave up the Louisville Theatre in the Winter of 1873. Barney Macauley had opened his new house in September or October and the tendency was naturally toward that theatre.

Mr. Fuller gave to J. B. McElroy his first opportunity as a theatrical architect. The work was that of putting in a new gallery in Masonic Temple, Louisville, and it still stands. The architect's genius for constructing theatres is shown by the fact that since that time he has built over two hundred in the United States.

Julia Marlowe, says Mr. Fuller, is the greatest actress since Ellen Tree, whose impressed him in 1858 that in after years he thought his idea of her was exaggerated, because he found no one to compare with her. In Miss Marlowe his early ideal was personified. Mr. Fuller is almost harshly critical in his remarks upon the critics of New York, to whose inappreciative regard for Mary Anderson he attributes the retirement of that actress from the stage.

Mr. Fuller's inventive genius has been at work upon a device to produce seemly effects of sky upon the stage. His invention takes the form of a cylindro-spherical niche of such dimensions as a stage may accommodate, in place of the borders now used. This is said to greatly increase the appearance of depth

and height and to permit the production of a hitherto unknown atmospheric effect. He is negotiating with a Chicago manager for its introduction in that city.

MANTELL'S NEW MANAGER.

Robert Mantell is stepping at the Lamb's Club. He had intended to go abroad, but he is now so busy in preparing for his next season that it is quite likely he will be unable to leave New York.

As has been announced in *The Mirror*, Mr. Mantell was to have opened his season at Proctor's Theatre on Aug. 20 for an extended engagement. Since then something has occurred that has changed this plan.

Mr. Mantell and Proctor and Turner have signed a contract by which these managers will look after the business interests of Mr. Mantell for five years. Mr. Mantell will thus have a New York theatre at his disposal, and he will be relieved of the cares of management. The signing of the contract was the result of a chance conversation. Mr. Mantell happened to remark that he was looking for a manager for next season, and Messrs. Proctor and Turner proposed that they should fill the position. The offer was accepted.

Mr. Mantell informs *The Mirror* that it is true that a number of people who were in his company last season will not be with him during his next tour, nevertheless four or five of the principals have been re-engaged, among them Charlotte Behrens, Ben Ringgold and C. P. Fedris.

Preparations are being made for the production of *A Face in the Moonlight*, the English drama by Charles Osborn. Mr. Mantell will play a dual-role.

CLEANING.

Laura Hawksong will summer at Port Richmond, Staten Island.

Mary Murray will appear in John Ranson's farce *Mary's Lamb* next season.

Laura Channing will return to Rosina Vokes' company next season.

E. J. Hayes was in a runaway accident at Asbury Park last Thursday. He was bruised and cut painfully, but no bones were broken.

A quartette of *The Bostonians* are in the Madison Square roof garden entertainment this week.

Bessie Clavos has made a hit in *A Trip to Chinatown*. Her dancing is graceful and unique.

Manager Loewens has engaged G. A. Lark, a recent graduate of the Lawrence School of Acting, for Rhea's company.

The Odeon Opera House, of Lyons, Iowa, has been added to the Lawrence Exchange list.

Anthony Reiss, who for five seasons has been musical director of the Academy of Music, has severed his connection with that house. He is a musician and a composer of note, and is a prominent member of the Philharmonic Society. For years he was conductor of the Carl Rosa Opera company. He is an accomplished pianist and violinist, and among his compositions are the music of *The Old Homestead* and two operas.

A satire on our citizen soldiers—*The Boomaladdy*.

Another new theatre is projected in Denver, to be ready for the Fall opening in September. Wessels and Summ, formerly of the People's Theatre, are the movers in the enterprise. It is said that the Denver Tramway company has offered to give \$15,000 and a three years lease on a corner near the old People's Theatre, and that another offer of a lot adjoining the Tabor Grand has been made.

Madge Taylor and Hattie Maderson have introduced a new dance in *The Robber of the Rhine*.

George Edgar Montgomery has obtained a judgment against Richard Mansfield for more than \$800 owed on a purchase of *Don Quixote*.

Henry Gorham will be presented at the Boston Museum next Winter.

John P. Bear will probably be leading comedian in *The Hustler* next season.

E. G. Giltong's lease of Niblo's Garden will expire next month. He will give up the house then with the greatest alacrity. What will become of it is not yet known. Its usefulness for theatrical purposes appears to have departed.

Martial music for *The Boomaladdy* by Prof. Sousa, of the U. S. Marine Band.

The new play by Bronson Howard that will be produced at Palmer's Theatre in November will be called *Aristocracy*.

James J. Murray will be a member of the Black Detective company.

Edwin A. Pratt, the theatrical lawyer, who represents the Chicago Bank Note Company, has been elected a member of the Actors' Fund.

Ferd. Lortio, a professional card advertiser in *The Mirror*, has been engaged for Nat C. Goodwin's company next season.

It is said Thomas H. Pratt will send *The Robber of the Rhine* on the road next season, opening early in September.

The part for which Mary Penfield is engaged with Ramsay Morris' Comedy company, is enthusiastically described by the actress as "splendid." Miss Penfield and her mother have gone to Asbury Park for the Summer.

W. H. Oscoob, manager of *The Boomaladdy*, J. K. Strasburger's production, writes: "I am fully aware of *The Mirror*'s great value as an advertising medium." So say they all.

The season's novelty—*The Boomaladdy*. Maudie Lawald, who is at her home in Philadelphia, is negotiating for the leading part in a notable production.

Carrie Lewis will produce a play called *Jane Rose* next season.

Anna Cummings has joined Lester and Williams Burlesque company.

Richard Gorham may star in a dialect comedy next season.

Thomas Duns has signed to appear in *A Fair Rebel*.

Clara Bell has signed with *The Hustler*.

Charles A. Boyd, the character actor, is resting in New Jersey.

J. Irving Southard will marry Emma Salisbury in September.

Save your best time for *The Boomaladdy*.

Ella Cushing has signed with Peck's Bad Boy.

Lilly Burnham has been engaged for the Kidnapped company.

A. Y. Pearson has made an arrangement with Edgar Selden for the latter to place his plays in Europe this Summer.

Augustus Daly has signed a three years' contract with Alice Pixley.

Edith Ellison will appear in *A Barrel of Money* next season.

There is nothing like *The Boomaladdy*.

WALTER THOMAS, who was the leading juvenile of the Julia Marlowe company last season, has gone South for the Summer.

J. W. LEFFINGWELL, recently Modjeska's press agent, has returned to New York from the Berkshire Hills.

MAX FIGMAN had intended to star this coming season, but he has changed his mind. Not until the season after next will he start as an independent attraction.

AGNE HUNTINGTON, with her mamma and her servants, will sail for Europe on Wednesday.

MANAGER DAVIS, of Litt and Davis, is in town. He says that he has been busy booking attractions for next season, but in a few weeks he will get to his press work. Mr. Davis is one of the best theatrical paragraph writers in the country.

JOSEPH JEFFERSON sat up all Thursday night with Grover Cleveland at Buzzard's Bay reading the telegraph messages. He was the first to congratulate Mr. Cleveland on his nomination.

Mrs. ROMALDO PACHECO is writing a piece for James T. Powers.

C. B. CLINE, press agent for Koster and Bial's, is going to Atlantic City next week for a few days' rest.

MAX HILLER has gone to Canada for her vacation. Next season she will be with Rosina Vokes.

"Some of our daily papers certainly boast of having the largest circulation, or a larger circulation than any other morning paper, but I do not think an editor in England would so far forget himself as to offer to bet with a rival that the circulation of his own particular organ was larger and boast about it in the columns of his paper. Yet has this been done in New York."—*London Dramatic Review*.

WILLARD NEWELL, one of the twin stars in *The Operator*, has gone to Bradford, Pa., for a few days on business.

MRS. SARAH HAYDEN, the mother of Thomas T. Hayden, the well-known blind amateur actor of Brooklyn, went down stairs to prepare breakfast on Saturday morning, and was found dead in the kitchen by her son some time later. He had called to him from the head of the stairs, but receiving no answer had gone down and groped about until he made the sad discovery.

Full of new features.—*The Boomaladdy*.

SAKA BERNARDOT is doing the best business in London at the Royal English Opera House.

The Prince of Wales and the Duke of York have been visiting the Earl of Warwick at the historic Warwick Castle, where they were entertained by the use of the telephone. This device, which is a modification of the telephone, enabled these royal personages to audibly enjoy the operas at two London theatres, and the services in Christ Church in Birmingham while partaking of the hospitality of the Castle.

The benefit to Emma R. Steiner at Harris' Academy of Music, Baltimore, on Saturday, was very successful from an artistic as well as from a pecuniary standpoint. Marie Glover received unusual attention for her appearance and her singing.

John W. Palmer, advance agent, at liberty. Address care Brown's Dramatic Agency, 1147 Broadway, N. Y.

CHARLES FOSTER, a warm personal friend of the late Charles Gayler, was also a pioneer American play-writer, and is now the oldest surviving dramatist of this country. He has written and had produced more than a hundred plays. His most profitable plays were *Neck and Neck*, and *Bertha the Sewing-Machine Girl*. His first play was written about 1858

A WOMEN'S AUXILIARY.

The Way to Which ACTRESS CAN RENDER
FURTHER SERVICE TO THE ACTORS' FUND—
A Message of the Women's Executive
Committee of the Recent Fair Powers
Over the Need of a Sub-Association Com-
posed of Women—EXPRESSIONS OF OPIN-
ION INVITED.

It has been found after inquiry among the women of the dramatic profession that many of them are in favor of a Woman's Auxiliary of the Actors' Fund of America. There are natural and inevitable differences of opinion as to the scope of an auxiliary association, some part of the expression favoring a plan to make the women an administrative part of the body. But a careful consideration of the subject leads to the belief that better and greater results could be achieved through a simple auxiliary connection than would follow a division of the energies and at times laborious duties of the association as it exists.

The long-prevailing idea that the profession is essentially one of jealousies rather than one that recognizes a community of interest and an association of labor, as well as the belief that the people of the stage are governed by sentiment and impulse instead of by judgment and practicality, was exploded by the recent great enterprise in which all joined in making an unparalleled success. A new respect for the theatrical profession as a whole, and a new faith in its women, were born of the recent Fair; and more than anything else, perhaps, it was made plain by the work of the women in that enterprise that they deserve respect for any plan they may formulate looking to their assistance in the great charity which that Fair placed upon a solid foundation.

The men who have from the first had the best interests of the Fund at heart, and who have by judgment, experience and indefatigable work carried it over periods that threatened its existence, deserve the greatest credit for the courage with which they carried out their conviction that the event was one to which the women of the profession could lend tactful and invaluable aid. The plan for woman's participation was as true and noble in conception as was the spirit with which the women of the profession seized and adorned their opportunity.

And the part taken by the women illustrated the best function open to them hereafter. There are duties that appeal essentially to the habits and training of men which they can best perform in the Fund Association, as they did perform them at the Fair, and in its preliminaries, as well as in its settlements. The duties of the women are no less plain and no less distinct.

A Woman's Auxiliary would enable the women to continue and broaden the work for which they have shown such fitness, yet in no way would it hamper or embarrass the work of the men. Very much of the assisting work of the Fund is among women, in the hospitals and elsewhere, and in the care of the unfortunate among the children of the stage. This—which forms so great a part of the Fund's beneficence—should be administered by women. They can ask no nobler duty and no higher honor.

Once formed, the Auxiliary might increase its membership and add to the funds by admitting those who have not heretofore been regarded as immediately connected with the stage. There should be no spirit to exclude the many noble women of experience who sympathize with the objects of the association and whose interests are centered in the profession. At the Fair many of these rendered invaluable assistance. The wives of managers, playwrights, and those who are indirectly related to the profession offer advantages in their membership that ought to overcome the usage of exclusion. They could receive no benefits that would compare with the advantage of their aid.

An auxiliary association founded on broad lines would not increase the value of the Fund as a charity, but would tend to interest the world at large more deeply and increase its respect. Those who favor such an organization should put aside all personal desires for mere honors. The associations and noble duties of membership would offer more substantial satisfaction than the petty politics of such a society, and the results would assist in developing the best traits of womanhood. The sweet ministries to sisters in distress, the saving of talented minds from despair, the gentle assistance to orphans, would broaden and balance characters that sometimes in personal success and good fortune forget the deepest pleasures of humanity and grow selfish. Truly, the opportunity is a great one.

To women, too, will be confined needs that now go unsatisfied. Pride, or fear, or ignorance of the means of relief now impel many to suffer in silence, when the tact and tender interest of women would induce confidence and lead to deserved aid.

Such an auxiliary should begin its work slowly, with a grasp of its needs. Its individuals should have no thought for individual honors, but should contribute to a perfect union of endeavor that the results might be met. There would be no salaried positions, and officers should be chosen with reference to their experience, their position, their temperaments for the work, and their time at hand for its prosecution. They, at least, should be of those who are not called to travel, and who can at all times be reached. And all who undertake the work should expect that it has some unpleasing features, and that motives may be misunderstood even of the best efforts.

The work should be pursued with discrimination. Mendicants should not be encouraged, and no deserving one should be neglected. Woman's intuition is best fitted for such duty. And woman alone can minister to the children and half-grown girls that misfortune thrusts at the door of the Fund. Where such are now ill-caused for at best, the Auxiliary might well care for them, and find some of

them homes and opportunities. There is no better aid than helping the unfortunate to help themselves.

Women of the profession who have thought upon this subject are invited to write to The Mirror, in order that the movement may be fostered and the best results attained in organization. Perhaps it might be fruitful to hold meetings during the Summer, and formulate ideas so that in the Fall those interested would be ready to form an Auxiliary Society. Pending some action, The Mirror, I am assured, will gladly receive signatures of those who endorse the forming of such a body and would become members of it.

There is no such organization in the world, but there is room for one in New York.

MARY HILLSON.

New York, June 1, 1892.

A GREAT RELIGIOUS DRAMER.

The imitation zeal with which people sometimes undertake work for which nature, for some inscrutable reason, has failed to equip them, provokes the casual wonder of the spectator. High intelligence is at times misdirected sadly, but its eccentricity has no such effect upon the observer as the supreme confidence of crass ignorance. The one excites to study of remedies and impels pity. The other passeth understanding and provokes to wrath.

Here cometh to a well-known New York dramatic agency from an obscure town down South a letter from a fellow who discloses nothing of himself but that he is an ass.

"I thought you was the men I needed," he proceeds, when his immediate need is glaringly suggested as a school-house, "as I saw in the papers where the Prodigal Son had been dramatized and was played on the Stage in Europe with great success."

There is certainly no sin thus far in the writer greater than an offence against orthography. But his observation is followed by this originally-expressed and rank offense against too many laws to mention.

"I have dramatized it and had it copyrighted, it is now for Sale, it is in 4 scenes, first the Prodigal leaving home, 2d his Spending his money, 3d his Sad condition, and 4d, his return to his Father's house. I have read it to different troupes and they like it, and advised me to send it to Some house that deal in Such things, it will require 9 or 10 actors, those to whom I have showed it, thinks, if it is advertised and the Ministry invited to attend it as a great religious dramer, it will call out a large house at a high price, and a crowd of her order of intelligence then is in the habit of attending theaters, and this dramer will teach a lesson that is much needed at this time, and will do more good from the Stage than it could from the Pulpit, if you will examine it and if you like it I will Type-right it if you will put it on the Market, and send it to you please drop me a card and let me know."

And yet, after all, upon sober second thought, a stupidity so dense as this, even though self-satisfied, is pitiable. Let it go at that.

LILLIAN LEWIS' SEASON.

Lillian Lewis has just returned from what she asserts was the most successful season she has ever enjoyed.

"We began," said she to a Mirror reporter, "on Aug. 21 and closed on June 14—a tour of forty-three weeks—during which time I played all the large cities, including New York and San Francisco. My company was a very good one. Credit Lorraine was the main play used, although the others of my repertoire were occasionally put on, and I made money.

"My next season's plans? I shall begin on Aug. 14 in Halifax, play St. John, Quebec, Montreal, Toronto and the larger one-night stands in Canada, and then go West via Detroit, Chicago, Milwaukee, St. Paul and Winnipeg to Vancouver. I shall come back by way of Portland, Salt Lake, Denver, Kansas City and St. Louis, and thus fill in twenty-one or twenty-two weeks. In January I shall produce Lady Lil, the new play written for me by Lawrence Marston. I am having six weeks arranged for me at a prominent theatre in this city, three weeks in Boston, two in Philadelphia, and three in Chicago.

"The contracts for the scenery, printing, costumes, etc., are being given out now, and I shall see working models and designs before I start for Halifax. I have great faith in Lady Lil. Credit Lorraine, As in a Looking-Glass, and Dora Sol, three plays written for me by Lawrence Marston, I shall either sell or let out on royalty."

JEFFREYS LEWIS' TOUR.

"Jeffreys Lewis' time is being booked rapidly," said Arthur C. Aston to a Mirror reporter, "and the prospects for a successful tour are flattering. Our trip will cover a good deal of territory, for the reason that I wish to let the people in the large cities learn in a single season that Miss Lewis has again taken the position in the profession that her merits deserve.

"One peculiar feature about Miss Lewis' acting is that the impression it makes is lasting. Many persons have told me since I took charge of her business that they have not seen her in four or five years, but they have never forgotten how strongly her work impressed them, especially in *Forget Me-Not* and *La Belle Russe*.

"After San Francisco we shall play the Northwestern country, returning via Salt Lake and Denver. We shall be at the Grand in New Orleans New Year's week, and the large cities of the South will be visited immediately afterward. Then we shall play the Eastern cities and go West again in April, visiting Cincinnati, St. Louis and Chicago."

The leading man of Richard Anderson's *Indian Hero* company next season will be Charles E. Meade.

REFLECTIONS.

MARY AUNER has signed to play the sensitive part in *Stair's A Flower of Honey*.

MISS LA VILLE will be a member of Jessie Yeomans' 12 P. M. company.

SISTER MARY, who has been seriously ill for the past three months, has sufficiently recovered to go to the Adirondacks.

EVIE DAVENPORT has gone to Boston to join the Pauline Hall Opera company.

MR. AND MRS. HENRY CLARKE are the proud possessors of a new daughter, born on Thursday last.

HENRY BAGAZ has signed for Fanny Davenport's company.

FRANK L. FAYNE will not star next season, but will look for an engagement.

E. B. JACK will spend the Summer at Bazaar Bay.

HORACE MICHELL is creating a very favorable impression by his work in the stock company at the Soldiers' Home, Dayton, Ohio.

WALTER SAXFORD has changed the title of his play, *Man to Man*. It is now called *The Power of Gold*. It seems that the first title had been copyrighted some years ago by J. J. Spies.

EMILY RICE will again be the principal member of Harry Lacy's company next season.

REV. TUTHILL has been engaged by J. M. Hill to act as business manager for De Loven and Smith's *The Fencing Master*, the opera in which Marie Tempest is to star.

THE SLOCUM Opera company, which was to have opened a Summer season at Schmauder's Garden, St. Louis, failed to materialize. W. W. Morris' Imperial Opera company, of Chicago, is filling the time.

SILVIA GRASSI has returned from Europe on Saturday by the *Fuerst Bismarck*, after an extensive continental tour. She will probably be in the Casino company again next season.

GRONAL W. CHILDS says that in his youth he had many offers of free theatre tickets, but never accepted them. "There is a deep philosophy in this," comments the *Spirit of the Times*. "The person who accepts free admissions to a theatre is demoralized forever afterward, and is never willing to pay his way through life."

MARY TEWES is in Paris.

It is said that Edith Crane will not be E. S. Willard's leading lady next season. Marie Burroughs is reported to be re-engaged, in spite of the rumor that she meditated becoming a star.

Among the plays that the Kendals will act in London next season is *The Wife*. It will be put on early in the autumn.

ANGELA DUNCAN, who was once a member of Wallack's company, has been in London for five years, winning considerable celebrity as a drawing-room entertainer. Miss Detchon is coming here next season under Major Pond's direction.

THE entertainment at the Madison Square garden is decidedly "tart," but the place is cool and pleasant, and it is frequented by a better class of people than are found at any of the open-air resorts.

THE experiment of keeping the regular variety show going all Summer at Pastor's is proving decidedly prosperous. Harry Sanderson is supplying excellent programmes during Mr. Pastor's absence abroad.

NARRAGANSETT Manager Pratt's pluck nor his money-bags can be expected to stand the strain of the bad business *The Robber of the Rhine* has had at the Fifth Avenue. The expenses are large and the losses have been great. The piece will come off on Saturday night. It is a pity that Mr. Pratt's liberality had not been bestowed upon a worthier work.

RUDOLPH ANTHONY sailed for England again on Saturday. He will return in less than a month. The object of his flying trip is said to be to secure Geraldine Ulmar as prima donna of the Casino company. Miss Ulmar is believed to be desirous of returning to New York.

THE National Conservatory of Music of America, New York, of which Jeanette M. Thurber is president, and Edmund C. Stanton secretary, gives notice of its annual entrance examinations, which begin Sept. 12. The object of this institution is the advancement of music in the United States through the development of American talent. Those that pass the preliminary examination will enjoy the tuition of the best teachers that can be engaged, and, after graduation, will be afforded opportunities to make known their accomplishments, thus securing engagements. To all persons showing aptitude, tuition is given practically gratis. The nominal fees demanded as an additional stimulus to the students' industry are expended in furthering the usefulness of the institution. It is the desire of the board to gather from all parts of the United States pupils whose after labors will advance the cause of music.

THE souvenir night of Jupiter at Palmer's, when silver bells were given to lady auditors, was marked by the presentation of a diamond horseshoe scarf-pin to the chief Bell of the occasion, Digby.

JOSEPH CALLAHAN played Shamus O'Brien at the Windsor last week for the benefit of the striking stonecutters.

MOSES REIS, of the *Oil Circuit*, has gone to Chicago on a two weeks' business trip.

BERT WEISNER and Annie E. Davis, respectively the juvenile man and the leading lady of Eunice Goodrich's company, were married last Tuesday at Madison, Wis., by Justice Wakeley. The witnesses were Mr. and Mrs. George C. Denton.

Last week's *Mission* contained the statement that the receipts of *The Golden Giant* company were attached at the Columbus Theatre, Harlem, on a private debt contracted by W. L. Lyons. The statement was an error. The debt was jointly contracted by Lyons and Huntington on behalf of the company.

It is not unlikely that Frank M. Wills will again be seen in conjunction with Henshaw and Ten Broeck—not as a partner in their business, however.

ASCHER MACKENZIE will go in advance of Walter Sanford's *My Jack* company for fourteen weeks next season. Mr. Mackenzie will return to his old position with Fanny Davenport at the conclusion of that engagement.

WILLIAM STAFFORD will play the leading part in *My Jack* next season.

ADRIANNE FITZ ALLEN, last season leading lady with Frederick Paulding, has been engaged for the Clay Clement company.

ARNEY, SCHOFELD AND GRAU will very likely make a good production of *Excelsior*, the greatest achievement of the Kiralfy Brothers, at the Chicago Auditorium during the World's Fair. The famous Shafer family of acrobats will be seen in it.

JAMES A. REILLY has completed arrangements to be under James E. Orr's direction next season. Mr. Orr is a member of the well-known firm of Williams and Orr, of Pittsburgh. Mr. Reilly will produce his new comedy, *A German Soldier*, written for him by Harry W. Emmett. He will sing six new songs in it, composed by Will Rossiter, of Chicago. Two complete sets of scenery will be carried, and there will be something in the way of a mechanical sensation. Mr. Reilly thinks the piece will be a go. Although it deals with the Franco-Prussian war there is no firing and no bloodshed. The scenes occur before and after a battle. The season will not begin until October, as Mr. Reilly does not wish to combat the election excitement.

MOLLIE THOMPSON will probably be a member of The Hoodoo company. EDWARD CRISSIE has been engaged for The Kid.

FRANK LAWTON, the whistler, who has made quite a hit on the Madison Square Roof Garden, has been engaged to appear in one of the Hoyt and Thomas companies next season.

LOTTIE WINNETT has returned to New York.

CHARLES McCARTHY is spending the Summer at Asbury Park, N. J.

CHARLES HARRISON will manage one of Walter Sanford's companies.

CHARLES McCARTHY, manager of The Master and Man company, has taken a cottage at Sheepshed Bay for the Summer.

THE music of Jupiter has been published.

H. C. MISON, the politician-manager of the dramatic profession, is the Tammany leader of the Eighth District. At the Chicago convention he was an alternate. When he went away he was a strong Hill man; he came back an enthusiastic advocate of Grover Cleveland. There is a strong probability that Mr. Miner will represent the Eighth District in Congress before long.

GORDON J. GASCOIG, the tenor, sailed for his home in Belfast on Thursday.

T. W. DINKINS, the partner of the Newell Brothers in the production of *The Operator*, has arrived from the West. He reports the outlook to be excellent, in spite of the floods. The crops are in fine condition. Throughout the West the feeling prevails that the excitement of the coming presidential campaign will be confined largely to the newspapers, and will not affect business so much as formerly.

IN one respect the positions of traveling managers and theatre managers are reversed this Summer. Owing to the greatly reduced number of companies that will take the road next season and the lateness at which many of the tours will begin, open dates out-of-town are as plentiful as leaves in Vallombrosa. Theatre managers are becoming anxious on the score of filling time.

STEPHEN FISKE continues to wage a relentless war on the violators of the law against Sunday theatricals, in the *Spirit of the Times*. "What is the use of a law which is not enforced and so flagrantly violated?" he asks.

CHARLES FRIMAN's *Gloriana* company will leave for the Pacific coast next Saturday in a special car. The company will include Henrietta Crosman, E. J. Henley, Fred Bond, Edwin Stevens and May Robson. Mr. Stevens will appear in the *Curtain-raiser*, *The Major's Appointment*.

A. H. DEXTER has been engaged as treasurer of the Bowdoin Square Theatre, Boston.

EARLIE IN-ARSOUL will be the leading man of the Marie Wainwright company. The son of Julian Magnus, the manager of the company, will make his first appearance on the stage in support of Miss Wainwright.

IN the arena of the Wild West show in London, this week, a game of baseball will be played between a team of American actors and a team of American cowboys. The actors' nine will be captained by Burr McIntosh, and will include DeWolf Hopper, James T. Powers, Ned Cleary, Ed. and Sam Sothern, David Lyngworth, Howard Kyle and Nat Goodwin.

HARRY WILLIAMS has arranged with Will Rossiter, the Chicago music publisher, to publish all the new songs that Katie Emmett will sing in *Killarney*.

LOUISE GALLAWAY, remembered as the wail in *Lost* in New York during the past two seasons, is now a pupil of Eddie Collyer, who will fit her for a new dance suitable for the part of Taggs, in which she will be seen in Neil Burgess' County Fair

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents for a single line. Quarter page, \$1.50; Half page, \$2.50; One page, \$5.00.
Professional cards, \$1 for line for three months.
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NEW YORK. - JULY 2, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO.—The Vieux Casino, 625-9. BOSTON AND BALS.—Variety and Burlesque. PROCTERS.—JUNIOR, 625-9. TOST PASTORE.—Tunney, 62-9.

The Mirror Office is open and receives advertisements every Wednesday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above ours and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent, and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE Mirror for the same period, without extra cost.

STEADY GROWTH.

In the month of June, 1891, THE Mirror published 69½ columns of advertisements. Last month it published 97½ columns of advertisements—an increase of 27½ columns.

The Mirror has the largest *bona fide* advertising patronage of any theatrical journal in America. It prints no "dead," "stretched," or unauthorized advertisements. It prints only live and honest advertisements, at regular schedule rates.

The steady growth of our advertising business is noteworthy. It has increased more than one-third during the past three months.

DRIVE OUT THE SWINDLERS.

It is probable that the draft of the bill making it a misdemeanor for managers to swindle actors by engaging them under false representations and leaving them stranded on the road will be completed by ex-Judge Dittenhofer in time for publication in our next issue. In order that there may be no flaw in the proposed law, time is required to prepare it with the utmost care.

We have received assurances from many representative actors of their full sympathy and hearty support in the movement outlined in these columns last week. We are encouraged to believe that every professional, man or woman, that reads THE Mirror will give all the assistance possible to achieve the object in view. We mean, on our part, to concentrate our energies upon it.

In these brief remarks, preliminary to active and practical work, it may be well to remove the possibility of any misunderstanding or misconception of the scope and purpose of the proposed legislation.

The measure is designed solely to reach and to punish the rascals that make it a business to prey upon actors; to lure them into engagements under specious promises and infamous false pretences as to pecuniary resources or substantial backing. It will not

restrain, embarrass or affect in any manner whatever managers with small capital or with no capital at all—provided they are honest in the representations they make to the actors they engage.

The theatrical bunco-stealers, sharks and confidence men that hitherto have traded on the credulity of their professional dupes, are responsible for untold misery and hardship. They are the enemies not only of actors but also of managers, and for the sake both of their victims and of the stage in general it is high time that the lawgivers should be asked to take cognizance of their nefarious operations.

In October last there were the names of 300 traveling companies in THE Mirror's Dates Ahead department. One hundred of these companies collapsed between October 1 and March 1. Thirty-five companies stranded in October, 28 in November, 14 in December, 18 in January and 5 in February. Doubtless the number of wrecks was in reality considerably greater, but these statistics are made up from THE Mirror's reports during the five months in question.

The majority of the companies, it will be noted, came to grief during the early weeks of the season. They were not equipped for even a brief struggle for existence. They died at the first gasp. These figures are significant, inasmuch as they show that more than twenty-five per cent. of all the theatrical ventures on the road in one season went to the wall.

Of course this startling record of instability and of failure is not altogether a record of wrong and dishonor. A fair proportion of the failures were honest failures, the managers paying their actors' salaries in full and giving the usual preliminary notice. But, on the other hand, too many of the disasters were attended with shameful circumstances; the so-called managers swindled the actors in their employ and abandoned them to destination and all the sufferings that that condition implies.

The growth of theatrical-swindling and the increasing boldness of theatrical swindlers is appalling. The evil must be stamped out, unless professionals are willing that the stage shall be overrun with sharpers and that they themselves shall continue to be victimized.

When the way has been pointed out and the means have been placed in their hands we confidently expect to see actors—not merely actors who have suffered from confidence games themselves, but all actors that consider the welfare of their brethren—unite in the task of securing an efficacious remedy.

THE FALL OUTLOOK.

THE preliminary Presidential agones are over, and the dramatic profession, like other citizens, must face a long-drawn-out political campaign.

The coming season will have its drawbacks, but it will also have its benefits. With a wise respect for the traditions of presidential Autumn, managers will look carefully before they leap. Many who under other circumstances would hasten to go out will now hesitate to venture at all, while others possess themselves with patience and exploit guardedly after election, when they feel assured that the great electioneering public is quite ready for a "change of bill."

In these circumstances it is plain that the comparatively few companies that take the road before election will stand a good chance, because competition will be much lighter than usual; while those that take up later tours will be in good time to catch the patronage that will follow the reaction.

Therefore, while fewer actors may be employed than in normal seasons, it is plain that those that are fortunate enough to have engagements will probably enjoy prosperity.

PERSONAL.

MARSH.—Elisabeth Marsh is in Venice. TANNER.—Cora Tanner will spend a portion of the Summer on a farm in Michigan with her family, and the rest of it at Lake Bemidji, Vt.

LESLIE.—Amy Leslie (Mrs. Harry Brown), the brilliant Chicago critic and *feuilletoniste*, has come to New York for a short visit.

DITTENHOFER.—Judge A. J. Dittenhofer will sail for Germany next week for a brief much-needed holiday.

HANLEY.—Mart Hanley has decided to spend his vacation in Europe.

RANDALL.—Addaile Randall has resigned from the American Opera company. She is now on her way to Denver to fulfil an engagement there.

WHEATCROFT.—Mr. and Mrs. Nelson Wheatcroft are at the Atlantic Highlands.

BROOKS.—Joseph Brooks, manager of W. H. Crane, will sail to-morrow (Wednesday) on the *City of New York*.

FOURIER.—Arthur Fourier has received several offers for next season, but the parts were not up to the standard. Mr. Fourier is ready to accept a Summer engagement.

WILSON.—Francis Wilson has abandoned the idea of a trip to Japan, and will spend his vacation in Paris instead.

KLEIN.—Lulu Klein has written and sold a four-act romantic play, the title of which is not yet announced.

RUSSELL.—A number of the Republican statesmen, who attended the National Convention at Minneapolis, were entertained by Mrs. Sol Smith Russell.

MILLER.—Agnes Miller, for several seasons the clever ingénue of A. M. Palmer's company, was engaged by Charles Frohman in London. She will make her first appearance with Frohman's comedians in *Settled Out of Court* at the Madison Square Theatre.

ANNEX.—Mildred Aldrich, who has studied the stage and its people for twenty years, is to write on young theatrical people for the *Arena*.

ALBION.—Louis Aldrich is in Boston, where he will remain for several weeks.

BONCIACI.—Louise Thordayke Bonciaci will not "need a company" that is to play at Saratoga this Summer, as announced by one of the evening penny papers. Mrs. Bonciaci has been in town for a fortnight. She has not re-engaged with Charles Frohman's company, because Mr. Frohman could not insure her a permanent position in New York. Mrs. Bonciaci will probably cross to Europe sometime this month.

SNADER.—E. L. Snader left for Ohio last week to spend a portion of the Summer on his farm at Clarks', with his mother.

GODDARD.—Grace Golden has enhanced her reputation as a promising prima donna this Summer. As the chief figure in Harris, Britton and Dean's Opera company, she has won critical and popular commendation in Baltimore and Buffalo.

HABER.—Louise Haber, in company with her friends, Dr. and Mrs. Kane, sailed last Saturday by the *Alaska* for a couple of months' vacation in London and Paris.

PAOLINI.—A letter from A. M. Palmer says that the voyage across on the *Tenorio* was pleasant. "We are all very well, and the members of my party, without exception, enjoyed the trip very much, and proved themselves to be excellent sailors," he says.

ULMAR.—Color is given to the rumored engagement of Geraldine Ulmar by Rudolph Aronson in a dispatch from London which says that Miss Ulmar will no longer figure in the Lyric Theatre company, and that she will be succeeded by Sedoh Rhoads, another American.

WILDER.—Marshall P. Wilder writes enthusiastically of Craig-y-nos Castle, Mme. Patti-Nicolini's seat in Wales, where he has been a guest. During his sojourn there, the Patti Theatre was the scene of a novel entertainment, Mme. Patti-Nicolini, Mme. Weber, Stuart Thompson, George Bowen, and Fred Dowman taking the characters in the play of *Forsaken*, and the play being followed by solos, songs, and a monologue by W. F. Hulley, John Riddick, George H. Bowen, A. Wickenden, and Mr. Wilder. Patti gave Mr. Wilder a ruby scarf-pin set with diamonds.

EDLEFSON.—Alexander Salvini has engaged a young Boston novice, named Grace Edlefson, for his company next season. Miss Edlefson studied for the operatic stage. It was her ability as a violinist that attracted the attention of Napier Lothian, who advised her to go on the dramatic stage. Miss Edlefson will play in several of the pieces and when *Cavalleria Rusticana* is presented she will advertise that performance by conducting the orchestra. Miss Edlefson is said to bear a strong personal resemblance to Julia Marlowe.

LESTER.—Eliza Lester, the young actress, has been engaged by the Boston Opera company for the coming season.

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New York again, being a bright journalist, and he joined the staff of the *Evening Star*, under Amos Cummings. During his stay in that office he received a rather extensive assignment—no less, in fact, than to report the tour around the world of the American baseball team.

Three years ago Mr. Goodfriend was engaged by Charles Frohman to take entire charge of that meteoric manager's press department. How well he has succeeded everybody who notes the amount of space devoted by the newspapers to Charles Frohman's ventures can bear witness. Mr. Goodfriend introduced new methods. He discarded the threadbare hyperbole of the old-time "boomer," and made it his business to furnish the papers with such matter as his long and practical experience in journalistic work taught him that the newspapers were desirous to print.

His success brought him new clients, Digby Bell, DeWolf Hopper, Francis Wilson and other stars of "hustling" proclivities retaining Mr. Goodfriend's services. A few weeks ago he opened a general press bureau, and as now its facilities for work are taxed to the utmost, its projector may congratulate himself on possessing a unique and flourishing industry. Mr. Goodfriend continues to fill his old post with Charles Frohman, his new departure not having interfered with that enduring association.

AN AUDACIOUS THEFT.

The Mirror has called attention, from time to time, to cases of piracy disclosed in the rural regions of this State, but the most unblushing example of this kind is now recorded in Binghamton. One who advertises himself and his crew as "Charles J. Stevenson and his select company" appeared in that city at the Opera House, whose manager ought to have known the character of the people he was entertaining all of last week in a repertoire including *Lynwood*, *Miss Ticket-of-Leave Man*, *Tempted*, *Irish Hearts*, *Foolish Arden*, *Uncle Dan'l*, *Divorced*, *Hoop of Gold*, *Mabel Heath*, and *Hazel Kirke*. The last-named play, which opened the engagement, was advertised as "the beautiful Madison Square success," special attention was called in the bills to the scenery and costumes, and the management claimed that "the press are unanimous in the opinion that Mr. Stevenson is the only rival of C. W. Condoe in the part of Dunstan Kirke." The prices were to 20-30.

LETTER TO THE EDITOR.

A CORRECTION FROM LONDON.

GREEN-ROOM CLUB, LONDON, June 14, 1892.
To the Editor of the Dramatic Mirror:
Sir.—In your paper of June 1, I read a paragraph stating that Mr. Inigo Tyrrell has received the MS. of a play entitled *The Life We Live*, now running at the Princess' Theatre, London. Will you kindly permit me to state that the play is my exclusive property, and the MS. must have been obtained by some dishonest person and forwarded to Mr. Tyrrell.

CHARLES WARNER.

THE NEW MOVEMENT.

TO PROTECT ACTORS AGAINST SWINDLERS.

Brooklyn Times, June 25.
The recent collapse of a number of insufficiently backed companies, prominent among them the King Kaliko and Elysium troupes, has convinced THE DRAMATIC MIRROR that steps should be taken for the legal protection of confiding, ingenuous and susceptible actors against swindling, heartless and reprehensible managers who have more daring than dollars and more cheek than capital. With that end in view THE MIRROR has requested ex-Judge Dittenhofer, the most noted of theatrical lawyers, to draw up a bill making such swindling a misdemeanor, punishable by fine and imprisonment.

Something of this kind is badly needed to protect actors. They are, as a class, the most gullible, near-sighted and unbusinesslike set of mortals under the sun. Musicians and stage-hands have formed societies for self-protection, and as a result they invariably receive their pay for labor performed. It is entirely feasible for actors to do the same thing, but the *do-or-happy-go-lucky*, impudent creatures couldn't be handled into such a combination by oxen and derricks. They will sign with a penitent and unscrupulous manager, find themselves abandoned in distant cities, walk home, and cheerfully sign again with the very same manager, only to have their experience repeated.

It is not difficult to ascertain the exact financial standing of a theatrical company, for lithographers and printers do it every day, but that such a step is feasible never strikes the average actor.

"My dear boy," says the wildest manager, "I have the greatest 'cancel' yet." By "cancel" he means backer. "He's worth a million—only half of him, and has a mortgage on the other half." About one actor in a hundred will venture to ask, "Who is he?" and when the manager replies, "You don't want his name mentioned," the matter is considered satisfactorily settled, and a contract is signed on the spot.

Subsequently when business is bad and salaries are visionary, the actor goes cheerfully along working for his board. "The cancel backed out," wails the manager, and the explanation is quite satisfactory.

The average actor is more easily tempted than the veriest hayseed who ever came to town, and he submits to a repetition of the operation any number of green times with the utmost complacency. He seems to expect it, and is not often disappointed.

As a matter of fact, one half of the successful attractions on the road start out with absurdly inadequate backing. They make money at the start and develop into substantial enterprises. It is all a matter of luck, and even when the circumstances are candidly explained there are plenty of actors entirely willing to take their chances.

In no profession is there so little business-method brought to bear as in the "show business." The average manager does not know at the end of a season how much money he has made. He only knows how much he has in his pocket.

Until sound business principles are introduced into the theatrical trade no amount of legislation can prevent frequent collapses, and until actors do something to protect themselves salary days will continue to be few and far between.

EXTERMINATE THE SNEAKS AND TRAMPS.

Brooklyn Eagle, June 26.
Judge Dittenhofer has been engaged to draw a bill for the suppression of unreliable persons who engage actors to play and run away, leaving them unpaid. This kind of thing would insure arrest if it occurred in the dry goods trade, but actors seem to take it as among the disagreeable yet necessary incidents of their calling.

THE MIRROR, which will father the bill, says that it is time that actors were protected against the swarm of swindlers, and it is proposed that the robbery of actors shall be made a penal offense.

For the good name of the stage, not less for the prosperity and comfort of the people who play upon it, the sneaks and tramps, who get a dishonest living through the needs or credulity of actors should be, to speak figuratively, exterminated.



During the preliminary work of the Actors' Fund Fair Marie Hilloffe gave expression to the thought of many professionals in a letter to *The Mirror* which suggested the idea of forming a women's auxiliary association to aid in sustaining and administering the Fund.

In the present issue of this journal Miss Hilloffe—an actress who was one of the most active members of the Fair's Women's Executive Committee—signs a communication to the profession wherein she treats at length of this subject and asks those that sympathize with the project of forming a women's auxiliary association to give it their allegiance and to send their views and their suggestions to *The Mirror* that they may be given publicity.

I trust that Miss Hilloffe's appeal will be heeded and that the plan will be defined and discussed so thoroughly that when Autumn comes the matter will be in a proper condition to lay before the Fund Association.

That our women are qualified and willing to take an active part in promoting the Fund's interests and in sharing, or enlarging the scope of the duties connected with its management no one can gainsay, in view of what they did to make the Fair an immense success. It could not have been such a triumph without their cooperation.

To quote from President Palmer's annual address: "The hard labor, without which this Fair would have been an impossibility, was done by the women, and by the women alone."

In the same address the President touched upon the question of our women taking a direct part in the Fund's affairs. These were his words:

Another benefit is the lessons we have learned regarding the powerful influence that may be exerted by women in the affairs of our Association. Hitherto they have had too little to do with it, and too little knowledge even of its aims and its methods with their active help it is not too much to say that its power for good should be greatly increased. I sincerely hope that from this time forward they will feel that the Fund is, in a sense, at least, their own. And in the not distant future I hope they will have (as they certainly ought to have) a share in its government.

The applause that greeted the foregoing suggestion told clearly that it coincided with the wishes of the large professional gathering to which it was addressed.

Women are capable not only of executing but of governing, especially in cases where a demand is made upon the sensibilities and the sympathies.

Many of the largest and most successful hospitals and philanthropic institutions of this city are controlled or directed by female boards, assisted by advisory committees consisting of men.

The Women's Christian Temperance Union is a notable illustration of American women's capacity for conducting great moral movements. It has just completed in Chicago a great "Temperance Temple." That most substantial of the Windy City's sky-scrappers cost more than a million dollars, and as a writer in one of the magazines truly says, "It is one of the phenomena marking the elevation of the sex under the sunshine of Western freedom and prosperity."

Instances of women's achievements in ambitious charitable works could be multiplied; but there is no need to call specific attention to them when we have a recent and a convincing example in the great Fair.

The women of the stage—the women for whom Miss Hilloffe speaks—are unselfish in their wishes. They have no desire to disturb the present excellent arrangements by which the Fund's affairs are supervised and directed by a body of experienced, trusted, representative men.

They ask simply to be given certain duties to perform—duties for which they are peculiarly fitted. They ask to be given a share in the practical work of the Fund, and to be permitted to increase the blessings it confers, and to seek out new ways to do good in the profession.

They are moved by an unselfish spirit. They do not come forward to say: "Here, we've done a lot for the Fund; now what is the Fund going to do for us?"

They do not wish to stir up dissensions; or to conspire to put efficient men out of office; or to elect a female Board of Trustees (although, as a matter of fact, there is no reason—whether of policy or of privilege—why several clear-headed, capable women should not be placed on the Board at some future time); or to do anything of an aggressive or revolutionary character.

They are in no sense in favor of the haphazard suggestions that have been thrown out by the organ of the late "opposition" of the Fair in one of its desperate efforts to recover lost ground.

They are quite able to speak for themselves. If a mouthpiece should be required, they are not likely to select a paper that was busily engaged in depreciating and insulting the en-

tre stage sisterhood not longer ago than three months.

The desirability of having our women participate in the Fund's activities will be conceded readily by everyone, I think. The question, therefore, is one of practicality.

In what way can the women best serve the Fund?

Miss Hilloffe's plan of a Women's Auxiliary Association, having its own officers and its own committees, commissioned to perform certain specific duties under the instructions and the directions of the Board of Trustees of the Fund Association, possesses many recommendations.

In the first place, the Auxiliary would increase the revenues of the Fund by increasing the membership. Composed of women exclusively it would enlist the interest of women—a feature of attraction that the Fund Association now lacks.

The need of women in dispensing the Fund's charities has been felt for many years. I know by personal experience as a former member of the executive committee that many applications for relief are received from women that women are better qualified to investigate and to act upon than are men.

If the proposed Women's Auxiliary did nothing else except to report upon the merits of all such applications its establishment would be justified. But in many other directions it could be of sound, practical use.

Suggestions, criticisms, endorsements, ideas on the subject of Miss Hilloffe's proposal are invited from the women of the stage.

CHARLES FROHMAN'S DRAG-SET.

The return of Charles Frohman from Europe was the signal for a throng at his offices on Broadway, but to visitors of a tentative turn a placard that was early displayed offered discouragement. This was to the effect that all engagements for the season had been perfected, and therefore that interviews that did not relate to finished plans would be discouraged. Nevertheless, the outer sanctum was well peopled all the week, the place appearing to be a sort of mecca of the Rialto; for Mr. Frohman's assured forces constitute no small contingent of the army of players in town.

Questioned by a *Mirror* representative, Mr. Frohman said: "The new Empire Theatre, adjoining the *Mirror* offices, will be opened with an American play now being written. Oscar Wilde's *Lady Windermere's Fan*, which is the most striking dramatic success of the London season, will be the second venture at this theatre, and Mr. Wilde, who says he will be glad to renew his experiences with New York, will attend the event.

The stock company that is to be permanently located in the Empire is now in San Francisco, but will be in Chicago in August, and will then open a new theatre with a new play by Jerome K. Jerome. On their return to New York they will open the Empire with the new American play spoken of.

"In August I shall occupy the Madison Square Theatre, presenting *Settled Out of Court* there with a company that I am now organizing. Another company will support John Drew, and still another will appear in Bronson Howard's new play at Palmer's in November.

"The play in which John Drew will appear, written by Bisson and Carré—of which I have only seen two acts—will be a farce-comedy. It is my intention to present Mr. Drew only in comedy next season, but thereafter he will be seen in serious and more pretentious work.

"I shall get the next play that goes on at the Paris Vandeville from Bisson's hand. Among the plays that I secured at Paris is *Monsieur Chasse*, which has made a great hit at the Palai-Royal. A comedy will be written for me by the authors of *Miss Helyett*, and for the company in which Johnstone Bennett appears Sims and Raleigh will furnish a piece. I have purchased the comedy without words, called *La Statue du Commandeur*, a novelty which has not only had a great run in Paris, but is now very successful at the Prince of Wales' in London, and for the production of which in this country I shall bring over the French artists that acted it in Paris. I have with me a comedy written to my order by Sardou, for all of whose future work, except such plays as he may write for Sarah Bernhardt, I hold a first option. Sardou: at this time at work on a new and dramatic play for me. And I have the same rights in the comedies of Alexander Bisson, from whom I have secured the comedy running now over six months at the Vandeville, which William Gillette is adapting for production at the Madison Square in August.

"Audra has agreed to write an overture to be played on the opening night of the Empire, to be called 'The Empire.'

"My season at the Columbia Theatre, Boston, will open in September with a new English comedy called *The New Wing*, which will be followed by an American play by Augustus Thomas, entitled *Surrender*.

"American plays, especially the works of Belasco and DeMille, will have an opportunity not heretofore granted in London. I have arranged to produce *Men and Women* in that city, and shall next season myself manage *The Lost Paradise* there. Mr. and Mrs. Kendal will produce *The Wife at the Prince of Wales*. Yes, I have engaged Lottie Collins. She will appear most of the time in New York, but I have not yet decided how best to introduce her."

IT WAS NOT TRUE.

"Yes," said Manager Frank W. Sanger to a *Mirror* reporter, "I saw the published report that I had sold my interest in the Broadway Theatre to T. Henry French. In fact, that was the very first intelligence I had of any such transaction. I am free to say that any one who wants my stock in that company can buy it, provided I can get my price for it; but it has not been sold to anybody, and I am at present quite satisfied with it."

SHIP OF THE TOWN.

George L. Smith will act as business manager for Clay Clement next season.

Virginia Bray has been engaged by Charles A. Gardner. Miss Bray will not be seen in the Union Square production of *Fatherland*.

Low Wren has engaged Randolph Murray for J. W. Summers' company.

Lulu Louis will be a member of Milton Nobles' company.

J. K. Apperson and his wife, professionally known as Eleanor Wilton, are spending the summer at Hendersonville, Tenn.

Fatty Davenport and her husband, Melbourne McDowell, sailed for Europe by the *Columbia* last Thursday.

The youngest son of Frederick Warde, the tragedian, not yet nineteen years old, will make his professional debut on his father's company next season. His name is Ernest Charles Warde, and his stage name will be Ernest Charles. Young Warde has attained prominence as an amateur in Brooklyn.

Mrs. James A. Railey, wife of the popular German dialect comedian, may become a millionaire. If she can prove her heirship to a waiting fortune in California—and she thinks that her claim is valid—she will secure about two millions.

Jessie Stoner, whose marriage with Edward Paulton was announced in *The Mirror* last week, first attracted attention for her work as Agnes in *The Henrietta*, with Robson and Crane. Mr. Paulton is the son of Harry Paulton, the comedian, and with his father has won attention as an adapter and writer of plays and operas.

It is evident from the attitude of the daily press, and from the expressions of voluntary correspondents on the subject, that the fight against Gerrymandering, started by *The Mirror*, has features of popularity as well as of justice.

Augustus Daly, upon invitation of the managers of the World's Fair, will give an open-air representation of *As You Like It* for the benefit of the Columbian Exhibition. Senator Farwell's country seat, twenty-eight miles from Chicago, will be the site of the play.

Mrs. Kate Jephson's suit to recover \$350 from Robert Fulford is before Judge Bookstaver in the Court of Common Pleas. The plaintiff engaged to play an Irish character in *The Deacon's Daughter*, of which Annie Pixley, Mr. Fulford's wife, was the star, at a salary of \$35 a week, for ten weeks. After two rehearsals, at which Mrs. Jephson claims she merely read her part, she was discharged. The defense is that she was not competent.

A *part-act* in a Kearney, Neb., paper of June 17 says: "Frank P. Wills' *Two Old Crones* company, which was to show at the Opera House, last night, failed to appear. No information can be had of their whereabouts, but they are supposed to have stranded somewhere in the West."

Hannay W. Fenwick and Lida McMillan have signed with Maley and Lamb for the Fair Rebel company. Miss McMillan will play the part originated by Fanny Gillette. Mr. Fenwick and Miss McMillan are spending the summer at Pleasant Villa, Mamaroneck, N. Y.

C. B. Cuse says that Mons. DuFour and Mlle. Hartley, who last night introduced "Ta-ra-ra-boom-de-ay" to the audience at Koster and Bial's, receive only \$500 per week. It remains to be seen whether Lottie Collins can impart an added value to the song in sympathy with her alleged larger salary when she comes.

E. L. Snader recovered the sum of \$112, which had been attached by a man named Smith at the Columbus Theatre, Harlem, a week ago last Saturday, and distributed it among the members of the *Golden Giant* company.

The season of Ramsay Morris' Comedy company will open in October. The members of the organization include George Gidens, John Glendinning, Edgar Norton, Reub. Pax, John J. Coleman, John Carlton, Harry Pieron, Elsie De Wolfe, Mrs. E. J. Phillips, Mary Penfield, and Helen Stockwell.

Ernest Bartram has been re-engaged for the part of Mr. Firman in D. Bill next season. Mr. Bartram has won deserved credit for his excellent performance of this character.

James Aldrich Libby has signed with the Thomas Q. Seabrook Opera company for the tenor role in *The Isle of Champagne*. His engagement will begin on Aug. 15. Mr. Libby is one of *The Mirror*'s professional advertisers.

Last week Harris, Britton and Dean's Opera company began a five weeks' engagement at the Star Theatre, Buffalo. *Clover*, the opening bill, and the performance scored a decided success.

At the Orpheum in San Francisco an effort is to be made to present a better class of attractions than heretofore. Its stage is now occupied by the Arcaraz Hermanos Spanish Opera company, consisting of seventy-five performers, including a ballet. The repertoire of the company includes a variety of pieces, ranging from *Carmen* to a species of Spanish vaudeville.

The favor with which Miss Helyett—or, perhaps, the curiosity with which Mrs. Carter—has been received at Chicago has led to an extension of the season of that attraction at the Columbia Theatre, at the expense of other engagements, which have been canceled.

George Dugay Barrymore and Joseph Holland will play the leading parts in the new comedy, *Settled Out of Court*, which Charles Frohman will put on at the Madison Square Theatre on Aug. 5.

The suit brought by Horace Wall against Harry Lacy for salary alleged to be due him was tried on Thursday last. The case was won by Mr. Lacy.

Constance Hamlin will be a member of Walker Whiteside's company next season.

Joseph Haworth's season will open on Sept. 10.

Sylvester Cornish, who has been a member of one of the numerous Summer opera companies playing in Cleveland, has returned to this city.

Thomas O'Brien has signed with the Nellie McHenry company.

Dr. Cavan has made a hit in San Francisco with his Wild West play, *The Scout*, originally produced in Australia.

Edwin Stevens, the operatic comedian, has been engaged by Charles Frohman. Mr. Stevens will go to California with the *Gloriana* company next week.

John T. Kelly has bought a pair of bay horses that are said to travel a mile in 2:22.

Oscar Hammerstein will sail for Europe on June 29.

Lizzie Annandale, Louise Roger, Emma Woodgood, Fred. Frear, William Proutte, Charles Meyers, H. M. Ravenscroft, and Annie Meyers will be members of *The Tar and Tartar* company.

George E. Cunningham was arrested in Troy last Tuesday, on a charge of abducting his three-year-old daughter. His wife, Carrie Cunningham, a singer, was the complainant. The father alleged that the mother was not a proper custodian of the little one, and the case was adjourned.

Paul's Carnival of Venice, at West Brighton, was added to the out-door spectacles Monday night. The processional and tableau features won approval, and a lagoon three hundred feet long and two hundred feet wide afforded space for a realistic gondola display. Five hundred men and two hundred women take part in the spectacle.

The season of Agnes Huntington's Opera company closed in Chicago on June 18.

Sam E. Gladding has signed for next season with Thomas and Lee's *The Khedive* company. Miss Gladding will spend the summer at Nantasket Beach.

The Edgar Strakosch Comic Opera company, which opened its season at the Star Theatre, Buffalo, May 23, and played in that city to excellent business, is filling a long engagement at Schlitz Park, Milwaukee. Mr. Strakosch's company is one of the strongest for comic opera recently organized, and in fact more than equals some of those organized for Winter work. It has its own orchestra and a chorus of thirty voices, and includes these singers: Laura Millard, Alice Carle, Rose Leighton, Marguerite Eisfeldt, Miss De Lorme, Harry DeLorme, William Broderick, Charles A. Bigelow, W. H. Fitzgerald, Miles Parker, Paul Renard, Burton Culver, John Lang and J. R. Riversdale. The repertoire consists of *The Gypsy Baron*, *Nanoo*, *Dorothy*, *Merry War*, *The Gondoliers*, *The Musketeers*, *Mikado*, *Indigo*, *Erminie*, *Gasparone*, *Les Dragons*, etc., and new operas are constantly added.

Vas Ivic, the Belgian tenor, who will sing in Bayreuth this summer, has been engaged to sing twelve times in New York next season, for which it is said he will receive \$2,000 a night.

Carmencita has signed a contract with Koster and Bial to reappear at their resort for one year, beginning Jan. 1 next.

The Arion Society left for Europe on Saturday for a tour of the principal cities of Germany and Austria, sailing on the *Wieland*. The party numbered more than two hundred, of whom sixty-five are to take part in concerts, including Mande Powell, violinist; Franz Rummel, pianist; William Rieger and Frederick Gillette, tenors; Franz Remmert, basso, and H. Hovmann, baritone. The expenses are expected to reach \$20,000, of which sum \$15,000 has been subscribed by the wealthy members of the society. All the concerts given during the tour will be for the charities of the towns visited. Richard Weingaert will have charge of the travelers, who will make excursions along the Rhine and to many places of interest.

A *curtain* of scenery belonging to the Duff Opera company has been advertised by the Pennsylvania Railroad company to be sold at auction on July 7, to satisfy a claim of more than \$300. As the scenery is old, the supposition is that the opera company will bid it in for a small sum.

Mario Elmore, who has been laid up for ten weeks with a broken ankle in this city, appears in Rosedale at the Bijou, Minneapolis. According to the *Tribune* of that city Miss Elmore will sue the manager of *A Mile a Minute*, during her appearance in which piece she met with the accident, for \$10,000 damages.

The Shakespeare Society, of New York, on the completion of its Bankside Shakespeare in August, proposes to immediately issue a Concordance of its line notation with the notation of The Globe and The Cambridge Shakespeare, and a complete index of the Bankside Introduction, to enable those who were unable to obtain one of the five hundred sets of the Bankside Shakespeare to still possess the key to its unique line notation and subjects treated. A few extra copies of this Index Concordance will be issued. As the volume, like the Bankside, will be letterpress only, and no copies will be printed except for the five hundred regular subscribers and to fill advance cash orders, subscriptions, to be registered, must be sent at once to L. L. Lawrence, P. O. Box 323, Westfield, N. J. Students will find this proposed volume a Concordance to the First Folio and First Quarto texts, when used either with the Bankside, Globe, or Cambridge editions, or with any edition which follows the Globe notation.

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THE LAW AND STAGE CHILDREN.

The test of section 292 of the Penal Code by ex-Judge Dittenhofer, appearing for little Mildred Ewer (La Regalancita) and her mother in defense of a charge made by the Gerry Society under that statute, came before Justice Andrews of the Supreme Court on Friday. The preliminaries of the case, and the appearance of this child at the Broadway Theatre, were chronicled in *The Mirror* last week.

In his statements of the facts, Judge Dittenhofer said that it was admitted that the performance at the Broadway Theatre was a reputable one, that the theatre is a reputable theatre, and the manager a man of respectability; and that there is no pretense that the dance or exhibition was dangerous or injurious to the life, limb, health or morals of the child. He then discussed the constitutionality of the act in question under two heads—first, as being an unjustifiable infringement upon the right of parents to the custody and services of their infant children; and second, as being violative of the infant's liberty as guaranteed by the constitution. In epitome, Judge Dittenhofer's points were as follows:

The act unanswerably deprives a citizen of his rights and privileges, and infringes upon a parent's right to the custody and services of his child. It will be noticed that the act prevents the employment of a child in any indecent or immoral exhibition or practice, or in any practice or exhibition dangerous or injurious to the life, limb, health or morals of the child. As to the power of the Legislature thus to protect an infant against immorality and danger to its health and morals there is no doubt, but can the Legislature go further and take from the parent the right to employ a child in a lawful occupation, not indecent or immoral, and not dangerous or injurious to the life, limb, health or morals of the child?

The parent is the natural guardian and entitled by the laws of nature to the custody of his or her child. The duty to maintain and educate a child is correlative to the right to the custody and services of the child. *Regan vs. Ramsey*, 23 N. E. Rep., 69. The Legislature cannot arbitrarily and without cause take from the parent the custody of his child; and no more can the State arbitrarily deprive the parents of right to the services of a child. When the father seeks to place the child at a trade or employment which endangers its health or morals, the State, protecting those who cannot protect themselves, can interfere to prevent the employment. But what we have upon is that the natural right of a parent to the services of a child cannot be arbitrarily taken from him by an edict declaring that it shall not appear in a lawful occupation—such as a theatrical exhibition—or that it shall not take part in a dance that does not affect its life, health or morals.

Judge Dittenhofer cites many cases to show the English law as to custody of children, and to show that parental authority is only to be interfered with when such interference is shown to be essential for the safety and welfare of the child; and then proceeds to cite analogous matters in the administration of the law in this country. A question came up in *The People vs. Turner*, 55 Ill. 280, where an infant was committed to a reformatory under an act which gave the police magistrate authority to commit any boy or girl within the ages of six and sixteen years who was destitute of parental care, or was growing up in mendicity, ignorance, idleness, or vice. In concluding that that act was unconstitutional, the court said:

"The contingencies enumerated, upon the happening of either of which the power may be exercised, are vagrancy, destitution of proper parental care, ignorance, idleness, vice, etc. Upon proof of any one the child is deprived of power and home and friends and confined for more than half of an ordinary lifetime. It is claimed that the law is administered for the moral welfare and educational improvement of the minor and the good of society. From the second we can know nothing of the management. We are only informed that the father desires the custody of his child, and that he is restrained of his liberty. Therefore, we can only look at the language of the law and the power granted. What is proper parental care? The best and kindest parent's would differ in the attempt to solve this question. No two sincerely agree. And when we consider the watchful supervision which is so unremitting over the domestic affairs of others, the conclusion is forced upon us that there is not a child in the land who could not be grieved by two or more witnesses to be in this condition. . . . Acts wholly innocent in the estimation of many good men would, according to the code of ethics of others, show fearful depravity. What is the standard to be? What extent of enlightenment, what amount of industry, what degree of virtue will save from threatened punishment?"

The endorsement by Judge Redfield of the holding in the above case is quoted by Judge Dittenhofer, who says:

"In the case at the bar the violation of constitutional rights is even greater, for here not only can the infant be committed to a reformatory institution and its parent confined to prison, but the offense, after a claim that it is limited to cases where the child is destitute of proper parental care and is growing up in mendicity, ignorance, idleness and vice, etc., this punishment follows, simply because the parent has exercised her natural right to permit the child to take part in a lawful and innocent occupation, concededly not injurious to its health or morals."

The case of *The People vs. Mead*, 24 Abb. New Cases, 357, is relied upon by the Gerry Society. In that case the constitutionality of the law was not passed upon.

"If we wanted an authority to demonstrate how clearly violative of constitutional rights this act is," says Judge Dittenhofer, "we would refer to that case."

"On our part we lay stress, on the case of *The People vs. Mead*, for it holds that conviction must follow on proof simply of the appearance of a child in a theatrical exhibition. If this act is a valid exercise of legislative power, what act may be passed preventing infants below sixteen years of age from engaging in any trade or occupation, and what would there be to prevent the Legislature from fixing the age at twenty, and prescribing that no infant under the age of twenty-one years shall be employed in any trade or occupation, and that a parent who permits it shall be guilty of a misdemeanor, subjecting him to imprisonment and the child to the custody of a reformatory institution? If the State has that power, what are its limitations? Can it go further, and direct what hour a child shall be compelled to go to bed and rise in the morning, under the plea of a concern for its health? Can it pass an act directing what kind of food it shall take? In other words, can it absolutely destroy the relationship of parent and child and make every infant a ward of the State and a stranger to its parents?" To hold that every theatrical exhibition is immoral or injurious to a child would necessarily involve the finding that every one who attends a theatrical exhibition encourages the doing of a thing that is immoral and injurious.

In his second point, Judge Dittenhofer contends that the act is not a valid exercise of the police power of the State. Where an act does not purport to be a regulation aimed at the public health, it cannot be sustained as a police law. A provision that a person shall not engage in a particular business which is lawful in itself, and not harmful, in which

children over the age of sixteen may lawfully engage, clearly does not serve to protect public health, comfort, or safety. The rights of persons and property cannot be invaded under the guise of a police regulation for the protection of health when it is manifest that such is not the object of the regulation.

It cannot be seriously argued that a law prohibiting a child from pursuing a certain trade, without regard to its effects upon its health, is an exercise of the police power. That the provision of the act under discussion is not aimed at the protection of the health or morals of children, is evident from the face of the act itself, for in a separate subdivision it forbids an exhibition or dance which will affect the health or morals of the child. In other words, the act first declares that every performance by a child which affects its health or morals shall be punishable, and then further declares that theatrical exhibitions and dances that do not affect its health or morals shall be likewise punished. If theatrical exhibitions and the prohibition against dancing had not been expressly mentioned in the act, subdivisions 4 and 5 would protect the infant against the danger to its health or morals. But it would seem that in order to prohibit a performance not injurious to its health or morals, special provision was made to prohibit an appearance in a lawful, harmless theatrical exhibition or dance.

In his third point, Judge Dittenhofer claims that the act is a violation of the liberty secured to the infant by the constitution, and after the citation of several authorities he concludes: "An infant under the age of sixteen is placed under a ban and prohibited from following this lawful avocation which is open to the infant of sixteen or over. The crime, then, consists not in being a dancer, or a theatrical performer, but in being under the age of sixteen."

His final point is that if the provision of the act forbidding dancing can be saved at all, it can only be by construing the term "dancer" to refer to a rope or wire dancer. In support of this, Judge Dittenhofer says the verbiage of the statute is a survival of an older law which was intended to prevent the employment of children in dangerous acrobatic feats, etc.

The claim put forth by Mr. Gerry, under the law which authorized the arrest, was that dancing on the stage at night, thinly clad, in a theatre where draughts are incessant and where the exertion of the performance constantly overheats the system and renders the exposure more dangerous, children are in very great danger of disease. Encore often compel additional exertions, until, at the close of the performance, tired, worn out, the child goes through the cold and wet of the streets to gain such little sleep as the late hour and its exhausted system permit.

In a supplementary brief Judge Dittenhofer answers this by saying that this question does not arise in this case, which is before court on a claim that the law is unconstitutional; and that if it were pertinent it would be easy to show that these alleged ills rest entirely in the imagination. Further than this, if cases arise where such injury may occur, the other provisions of the Penal Code are sufficiently comprehensive to cover them.

THE POWER OF GOLD.

Walter Sandford has changed the title of the new play he is to present next season. It was to have gone out under the name of *Man to Man*. Owing to the interference on the part of J. J. Spies (who is the owner of a copyrighted play bearing that title) the piece will now be called *The Power of Gold*. Mr. Sandford is spending a good deal of money on this, his latest effort. The scenery, which is being painted by Harley Merry and Young of the Broadway Theatre, will be magnificent. One scene in particular—the Regent's Canal—will be a masterpiece.

A MANAGERIAL CORPORATION.

"It is an entirely new departure in the amusement field," said T. E. Mills to a *Munsey* reporter, speaking of the New York Managers' Amusement Syndicate. "The company has been incorporated under the laws of the State of Connecticut with a capital of \$50,000, twenty per cent. of which has to be paid in cash before the articles of association are recorded. All requirements of the law have been complied with, and the Syndicate is now ready to do business."

"The object is to consolidate capital and different theatrical interests, and the stock will only be in the hands of printers, authors, artists, and managers who are practically interested in theatrical matters."

"The Syndicate will neither buy plays nor build theatres the first year, as it has sufficient material for the coming season, but the stock will be increased from time to time, as the magnitude of the corporation's affairs demand."

"Scenery will be carried for every production and anything else that will tend to perfect the different presentations. Particular attention will be given to the selection of artists, and none without a recognized standing will be employed."

Mr. Mills has charge of the Syndicate's booking department, at 1432 Broadway. He says it is evident that the first attraction, *The Planter's Daughter*, is a desirable one, as the leading theatres are anxious to secure it, and the greater part of the season has already been booked.

THE CLAY CLEMENT COMPANY.

Adelaide Fitz Allen, formerly playing leads with Daniel Riedmann, a studious, versatile and popular actress, has been engaged to support Clay Clement next season. The others of this company are Karna Kerwin, Effie Cutler, Edith Talbot, Stephen Wright, William H. Leyden, L. F. Rand, Bertram Hood, W. J. Sturgeon, Conrad Cawtan,

Arthur Billings, H. A. Nayler, W. H. Storn, Julian T. Geiger, and Frank A. Friend, with George Smith as business manager.

Such an organization, inspired by the work and success of a rising artist like Mr. Clement, must succeed.

Mr. Clement leaves for Chicago to-day, and will spend a month fishing in Wisconsin. The season of the company will be made mainly in the South and West. An engagement of two weeks will be played in Chicago and several Eastern cities, among them New York, will be visited late in the season.

Mr. Clement won high praise in *Hamlet* and *The Bells* last season. He will add a fine production of *Narcisse*, and will be seen in all of these plays in the city.

DOROTHY DORR'S VISIT.

Dorothy Dorr, who has returned to New York after a two years' absence in England, chatted about her experiences with a *Munsey* reporter shortly after landing from the *City of Paris*.

"I was fortunate in making a year's agreement with Mr. Thorne, of the Vandeleur Theatre, for lending parts. The plays in which I appeared were *Diamond Dene*, *The Honorable Herbert*, *Money, Saints and Sinners* and a new comedy, *Happy Returns*. My work had all been emotional and I was dubious as to comedy, but I made more of a success in it than I had hoped. I also had the pleasure of appearing at the *Princess* in *Strathlochan* in a lovely part that I liked very much."

"My stay in London was exceedingly pleasant and as the beginning there was so suspicious it is evidently the place for me to finish my studies. I have two ambitions: one to play a part in the French and the other—please don't laugh—is to do a play with a part that offers an opportunity to introduce some strong dramatic singing."

"I shall remain until September and then go back for another season in London. Afterward I hope to return to America and show my friends what progress I have made. I cannot speak too highly of the kindness I received in England, both on and off the stage."

"For the present I shall spend a few days here; then I shall go to the country to re-create until the time comes to bid America au revoir."

On Sunday evening Miss Dorr had the misfortune to fall and sprain her ankle on the steps of her house. The doctor says that the injury is not serious, and that she will be able to walk again in a few days.

OBITUARY.

Gertrude Davies (Mrs. Campbell) died at her home, No. 11, Sixth Avenue, Wednesday, and was buried at Greenwood on Friday. Her maiden name was Bryant, and she was born in Savannah, Ga., in 1855. Her dancing won her favor at the National Theatre along in the forties. It was then the programme of the New York theatres—the Chatham, the National and the Bowery—to play several pieces during an evening, and fill the intervals with dancing. Gertrude Davies won her popularity in these "waits." She made her debut at the Philadelphia National under Weyman's management as a fairy in *The King of the Mist*, and her first metropolitan appearance was at Barnum's Museum. In 1858 she first appeared as an actress, as *Catherine Kloster* in *Lola Montez*. She was in the Old Bowery under Hambin when Uncle Tom's Cabin was first put on and played *Topsy*, at the same time appearing in dances between the pieces. Her last appearance was in 1858 at the Winter Garden, the occasion being for her benefit. Late in that year she married Cornelius W. Campbell, who had just returned from California with what was considered a fortune in those days—\$20,000. She never returned to the stage. Mrs. Campbell had eight children, five being still alive. Two daughters, Helen and Gertrude, are on the stage. One, Helen Russell, was two years with Wallack's company and is now in Boston. Gertrude is in Chicago.

The body of Marc L. Pendleton, the well-known actor, was found in Wade Park, Cleveland, O., on June 20, with a revolver and a bottle of chloroform by his side. A letter to his wife found in the pocket of the dead man proved it to be a case of suicide. The deceased was forty-three years old, and was born in Iowa City. In 1876 he clandestinely married Alice Worthington, daughter of George Worthington, a millionaire of Cleveland. His wife's parents became reconciled to the event, and at their request he retired from the stage for a time, but returning to it he supported Joseph Jefferson, Clara Werner and other noted actors. After retiring, Mr. Pendleton with his wife and four children took up residence in Cleveland. Last December he suffered a stroke of paralysis, from which he never recovered. He learned that his case was incurable, and that insanity was imminent, and was very despondent. He had suffered several lapses of memory, not being able to recognize his children at times. A physician was in constant attendance upon him, but he was permitted to take a walk alone on the morning of his death, and suicide was the result.

Lidia Poote, long a famous actress, recently died in London after fifty years. She was a niece of Mrs. Keely, the oldest actress living, and her right name was Lydia. Miss Poote first appeared on the stage as a child in 1852, and from that year until 1876 she continued before the footlights playing in nearly all the London theatres. She originated many leading roles, and was the original Esther Eccles in *Caste*.

THE LINE OF LAKES.

The above name has been applied to the Wisconsin Central Lines on account of the large number of lakes and Summer resorts tributary to its lines. Among some of the well-known Summer resorts are Fox Lake, Ill., Lake Villa, Ill., Waukegan, Mukwonago, Cedar Lake, Menomonee, Waupaca, Pinckney, Butternut and Ashland, Wis. These lakes abound in numerous species of fish, such as black bass, rock bass, pickerel, pike, perch, muskellunge, white, alewife, dace, gudgeon, quail, shiner, etc. In the grandeur of her scenery, the charming beauty of her rustic landscapes and the rare perfection of her Summer climate, the State of Wisconsin is acknowledged to be without a peer in the Union. Her fame as a refreshing retreat for the overtaxed, careworn inhabitants of the great cities during the midsummer months, has extended southward as far as the Gulf of Mexico and eastward to the Atlantic. Pamphlets giving valuable information can be obtained free upon application to G. R. Pitch, G. E. A., New York, N. Y., or James C. Pond, General Passenger and Ticket Agent, Chicago, Ill.

FLORENCE ELLIS will return to the stage next season. She will appear in an original Irish musical comedy as a peasant girl, a Dublin car driver, and an Irish society lady.

Selections from Moore's melodies and other Irish songs, humorous and sentimental, will be a feature of the piece. As the heroine, Miss Ellis will give a spirited display of horsemanship, the part requiring her steed to leap a gate as she appears upon the scene to rescue her lover.

MATTERS OF FACT.

May Wheeler, for the past two seasons leading woman in the Mr. Barnes of New York company, is at liberty.

Louise Royce has been engaged as prima donna for the Tar and Tatar company.

Joseph Cusack is at liberty for old parts. He may be addressed in care of this office.

Maude Dudley is at liberty for comedy, ingenue, or leading juvenile roles.

Managers Lime and Gordon, of the Open House, at Upper Sandusky, O., are now booking attractions for next season. Only one show a week will be played.

Fannie Batchelder will remain at Harrigan's next season, playing the leading juvenile roles.

Maclyn Arbuckle has gone with the Players' Stock company to the Thousand Islands, where the company will make its headquarters during the Summer.

Wade Bingley advertises office accommodations for managers and dramatic agents with plenty of light and good air.

Absolutely new and original—The *Isosafala*—*

The City Opera House at Uhrichsville, Ohio, has recently been remodelled and the stage refitted with new and elegant scenery. The seating capacity is 600, and there is a population of 8,000 to draw from.

Ramsay Morris's five-act play, *The Tigris*, is for sale. It is a work of genuine strength, with striking situations and offers unusual opportunities for an emotional actress. It made an excellent impression on tour two seasons ago.

The McDonough Opera House at Middletown, Conn., with a full stock of scenery, and a seating capacity of 774, may be rented by attractions on application to A. M. Colegate, manager.

J. B. Pond, the proprietor and manager of the American Lecture and Musical Agency, the most important bureau in this country, has an unusually large number of strong attractions on his list this season, among them are Sissieretta Jones, known as the black Patti; Miss Adelaide Detchon, George Keanan and F. Hopkins Smith, besides many others.

Milton Nobles' season will begin at Chicago on Aug. 22.

Two important theatres will be thrown open to the best of popular companies, at popular prices this season in the Albany Theatre and New Haven Opera House bookings, and managers are eagerly securing time. The Albany Theatre is known to all for large money receipts, and the New Haven Opera House will not be less popular. C. H. Smith is booking time.

Ed. A. Church, manager of the Lansing Theatre, is at present in New York, with headquarters at Taylor's Exchange.

L. Arthur O'Neill, manager of O'Neill's Opera House, Charleston, S. C., is now forming a stock company for the presentation of grand opera during the coming season.

Joseph Mealey, for six years with the Little Tycoon Opera company, is at liberty. Mr. Mealey is one of the best Irish comedians in America. He can do most anything that any Irish comedian can do.

Mattie Vickers is at present staying at her residence in Chicago, preparing for the work of the coming season.

W. H. A. Cronkhite, manager of *Tuxedo*, who is at present traveling with the company, will make his New York headquarters at 1127 Broadway.

Manager P. F. Hord, of the Ferris Grand at Mexico, Mo., has several good dates open at his house. None but A-1 attractions are wanted.

J. Jay Shaw is at liberty for next season. He desires a position as property man with a responsible company.

Tom Browne, the king of whistlers, is meeting with success in the concert field during the Summer season, since closing his engagement with 9 Bells.

Joseph Cusack has not yet signed for next season. He is summering at Poughkeepsie-on-the-Hudson.

John J. Lehman

MR. SARGENT'S ACADEMY.

President Franklin H. Sargent, of the American Academy of the Dramatic Arts, has transmitted his annual report to the board of trustees of that institution, which removed to the Berkeley Lyceum on June 1.

Eugene Wiley Presbrey will be director for 1892-3. Fletcher Osgood principal of the department of elocution, and Joseph Adelman assistant instructor in stage business. These instructors and lecturers have been re-engaged.

Instructors: Nelson Wheaten, modern drama; Fred Williams, Shakespeare and dramatic literature, and comedy-drama; George Fawcett, melodrama; Wilfred Buckland, make-up and costume; J. Frank Botume, singing; Eleanor George, pantomime; Maurice Bibeau, dancing and deportment; Regis Senac, fencing; W. G. Anderson, M. D., physical training; Walter Bellows, stage business and characterization; F. H. Sargent, classic drama and advanced pantomime; Berlitz School of Modern Languages, French.

Lecturers: Alfred Thompson, "Art in its Relation to the Drama"; John Malone, "Shakespeare"; Edgar Stillman Kelley, "Musical Science"; Roger Foster, "Legal Relations of Actors"; Arnold Sturmdorf, M. D., "Vocal Hygiene"; E. P. Stephenson, Dean and Examiner; Percy West, Business Manager.

Hereafter the School will be the central department, in charge of Mr. Presbrey. J. Frank Botume will be principal of a special department of light opera; Fletcher Osgood, principal of the department of elocution; Madame George, principal of the department of pantomime. A new organization will be called the department of dramatic composition, which will be directed and instructed by leading playwrights.

Regular theatrical performances will be given by students of the Academy in the theatre of the Berkeley Lyceum, and, as in past years, in Eastern cities and towns. Over one hundred pupils have studied in the Academy during the past season, forty (the prescribed limit) in the regular classes, and more than sixty in the special classes. The branch school in Boston has been abandoned, owing to difficulties of transfer of instructors. The alumni of the Academy numbers about three hundred.

A GREAT CAST.

A playbill posted in Cambridge, Mass., the other day, excited unwonted interest. It announced a dramatic entertainment as the event of the season, and promised the greatest cast ever seen locally. The names of eminent citizens of the town, including an ex-mayor, a state senator, a professor of Harvard, and other lights, seemed to bear out the boast; but when it was found that the poster was an accidental combination of the top of a dramatic bill and the bottom of a bill for a municipal meeting to consider public parks, the legitimate show lost its greatest drawing power.

THE RECENT VICTORY.

Salt Lake Times.

We are pleased to note that the Actors' Fund fair turned out to be an unfeigned success. It must be a source of pleasure to THE NEW YORK DRAMATIC MIRROR to print the financial result of the enterprise it so zealously championed. At the start when the project was first announced, the promoters had many enemies to cope with, and be it said to the credit of THE MIRROR that it fought right, and left to crush down the adverse feelings which existed in the minds of many who should have lent their aid to such a worthy affair. With what result the earnest efforts of THE MIRROR have been rewarded can be gleaned from the figures. THE MIRROR deserves credit for its energetic work in behalf of the actors and actresses in general and in the case of the fund's fair in particular.

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MUSICAL JONES, the famous

BLACK PATTI,

the lyric queen of her race. Supported by an excellent company of artists, including

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MR. THOMAS EDWARD PAGE,

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Nor hell a fury like a woman scorned."

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THE NEW YORK DRAMATIC MIRROR.

JULY 2 1896

PROFESSIONAL DOINGS.



Mr. Dinkins.

These are the general features of Tom W. Dinkins, of the firm of Newell Brothers and Dinkins, proprietors and managers of the twin-star sensation of next season, *The Operator*. Mr. Dinkins was born during the first year of the war in Sumter, S. C. Although a Southerner, he lacks none of the energy, ambition and perseverance of the Northerner, as he has been successfully and notably engaged in several commercial enterprises. At the close of his school days, Mr. Dinkins studied law in Charleston. Then, for his health, he went to sea for two or three years and sailed around the world. On his return he came to New York, and entered the Produce Exchange in this city. The business did not suit him, and then he went on the road as commercial traveler for about five years. His latest venture—his association with Willard and William Newell, in *The Operator*—is one for which he seems to be eminently fitted.

Krue Rhoades is passing the summer on her farm near Auburn, N. Y.

James Eustace, of the Alabama company, is summering at her home in Elmira.

Mary Ann Sauer, of the Collingswood Opera House, Poughkeepsie, is spending part of his well-earned vacation at Far Rockaway.

Maxine J. W. Holmes, of the Star Theatre, Brooklyn, is vacationing at Terre Laine, near Poughkeepsie.

J. A. Wallace has leased and will manage the Academy of Music at Oswego, N. Y.

The Becke-Burke Comedy company presented *A Legal Document* and *Black Diamonds* at Fremont, Colorado, the new number in camp, last week.

Zella Williams is visiting relatives at Morris, Ill. She will play a soubrette role in *McFie's of Dublin* next season.

Maxine Bowes, who has successfully managed the Memorial Opera House, at Mansfield, Ohio, for the past three seasons, has given up his lease to devote his whole time to his hotel in that city, the Sherman House. The trustees of the Memorial have not secured a lessee for the house yet.

A new dance has been introduced in Jupiter.

Sumatra Jones will tour the country next season under Major Pond's management, supported by Jules Levy's hand.

A second two company will be sent on tour by the Bostonians next season.

John Bell, comedian of the Joshua Simpkins company, is at his home in Poughkeepsie for the summer.

Lincoln Wagstaff is at home at Columbus, Ohio, for the summer. He has signed with Daniel Frohman for *The Wife and Charity Ball* next season.

Will J. Davis has signed with W. H. Crane for next season.

Fannie Hayes, manager of the Grand Opera House in Decatur, Ill., is in the city.

Charles P. Elliott, manager of Tootle's Opera House in St. Joseph, Mo., who has been in the city for two weeks past looking after the interests of the Crawford Circuit, will return home this week. Mr. Elliott is one of the most promising of the younger out-of-town managers.

Annie Daws gives his reason for leaving the Ali Baba company in a letter to *The Mirror*. "After making the greatest success of my life in Ali Baba and saving the comedy out of the piece from failure—which everybody knows—I leave the company for the reason that Mr. Henderson has changed around my 'situation.' He did the same thing last season and he wanted to repeat it, but I would not have it that way. As a matter of principle I refused to allow him to make these changes after I had worked hard and made the big comedy hit of the piece."

Frank Wills' *Two Old Crocks* failed to fill dates at Kearney, Neb., Ottumwa, Iowa, and Kansas City, since the middle of June.

The Bostonians' final performance at the Garden Theatre on Saturday night was marked by several pleasant incidents. Mr. Berns made a speech, and the company sang "Auld Lang Syne" at the close.

Thomas H. Pratt, the manager of *The Robber of the Rhine*, is said to have sunk \$10,000 in the venture at the Fifth Avenue.

These will be a number of excellent actors in *The White Squadron* when it is produced at the Fourteenth Street Theatre next month. The cast will be further strengthened by the introduction of six llamas, said to be in process of importation at the present time.

ANNE WARD TIFFANY is entertaining Alfred Kennedy, the author of her new play, at Buzzard's Bay.

ESTHER C. MOORE is suffering with a severe cold in the eyes.

PARADISE BEACH, a new Summer resort near Bridgeport, Conn., recently purchased by McMahon and Wren, will be opened Wednesday, June 29. Among its features is a theatre fully equipped for the proper production of opera, comedy, and the drama. The enterprise is managed by A. B. Anderson, an old theatrical man.

ARTHUR O'NEAL, manager of the Grand Opera House at Charleston, S. C., having been successful with a season of comic opera in that city, will visit New York and organize a stock company of grand-opera artists and a complete orchestra for a season at his theatre. He will attempt grand opera in Charleston on a scale seldom thought of outside the largest cities, and he seems confident that he will be successful.

The Auditorium, San Jose's new theatre, was opened on June 15, by Emma Juch and her company in *Carmen*.

MARCUS MURRAY has been engaged by Sidney R. Ellis to originate the leading character role in *Nora MacBree*.

The season of The Tar and the Tartar Opera company, under the direction of Mullally Brothers and Rosenthal, will open at the Detroit Opera House on August 22. The company will embrace fifty-five people and a complete orchestra. A tour of the South will be made in January.

ANNIE MYERS has been engaged to sing at one of the Cincinnati orchestra Sunday concerts, given at the Music Hall in that city.

A. JUAN, of Kansas City, accompanied by his wife and daughter, has gone to Long Branch for the summer. Mr. Juan spends half of each week attending to his booking in this city.

HUGH FAY contradicts the report that he is going to leave the stage and become a real estate agent. He will rejoin his old partner, William Barry, and star next season in a new piece.

SIRUP will be presented at the Garden Theatre on Thursday night. The book is by Harry R. Smith. The principal members of the cast are Louise Montague, Jennie Weatherby, Ida Bell, Fanny Ward, Hattie Delaro-Burnes, John D. Gilbert, Dan Hart, W. F. Mack, and Edward Crawford.

SADIE SCASAS will have a company of eighteen actors, carry two ponies, a jaunting car, and all scenic effects in her production of *Nora MacBree* under the management of Sidney R. Ellis.

GUS WHITMAN has closed his season and is in the city making arrangements for his coming tour in April Fool.

EDGAR SEDGWICK will sail for Europe on July 9.

CHARLES GRAHAM has been engaged for R. E. Graham's *Larry the Lord* company.

MRS. E. M. POST is summering at Bangall, New York.

ED. AARAS has signed with E. J. Hassan for one of the *Finest* and *Captain Mishler*.

EVIE MOUNTFORD will inaugurate her tour next season on Sept. 9 at the People's Theatre in this city.

The following company has been engaged to support Roland Reed: Isidor Rush, Mary Myers, Irene Everett, H. A. Smith, W. C. Andrews, Stanley Tupper, H. Rees Davies, Julian Reed, and James Douglass. A. S. Pennoyer will continue to act as business manager. The season will open at the Boston Museum on Aug. 15.

Roscoe Browne has gone to a Massachusetts village for the summer.

HENRY IRVING is reported to have bought a dramatization of *Conan Doyle's* story "A Struggle of '15."

The season of Sadie Scasas in *Nora MacBree* will open on August 15.

MADAME JAKAUSCHKA has not yet made any definite plans for next season. She is in excellent health and spirits, and is as vigorous as ever.

BONNICK MURRAY sails for Europe this week.

A company, organized for a Canadian Summer tour, leaves town this week. It is composed of E. D. Lyons, Charles A. Smiley, Grant Stewart, Ferris Knuyett, Lottie Alter, Marion Kilby and others. The pieces to be acted are *The Magistrate*, *Betsy and Ours*.

WILLIAM A. BRADY has engaged Branch O'Brien to go in advance of the Bottom of the Sea. Mr. Brady's managerial star is in the ascendant just now and Mr. O'Brien is entitled to the congratulations he is receiving.

SAM MCDONALD will be seen in *The Black Crook* at the Academy in the Fall.

SILVIA CORNISH has left the Baker Opera company.

NEXT season M. B. LEAVITT will send out two Spider and the Fly companies.

JOHN HORNISSEY will leave for Chicago this week to manage the Lyceum Theatre there.

JOHN GNAOV has signed with The Hustler company.

FANNY WARD, the pretty girl who made a success in *Cinderella* and *Across the Potomac* last season, has been engaged to appear in *Sinbad* at the Garden.

FRANK WILLS' *Two Old Crocks* failed to fill dates at Kearney, Neb., Ottumwa, Iowa, and Kansas City, since the middle of June.

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Now booking for 1896-97.

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Ground floor, electric lights, folding opera chairs. Stage, 50x10. Seats 600. Has direct railroad connection with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark.

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PAUL CALLIA, Manager.

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FOSTER'S CIRCUIT.

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Summer attractions wanted at Niagara Falls.

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IN OTHER CITIES.

PHILADELPHIA.

In the entire history of the New American Opera co., at the Grand Opera House, a more brilliant performance than the one offered this week has not been seen. The opening performance was *Musica! Cavalleria Rusticana*, sung in conjunction with *Warriors by Lanterns*. The *Musica!* Ball was with the first time in two years, with the leading members of the co. in the principal roles. *Don Giovanni*, *The Daughter of the Regiment*, *L'Amico Fritz*, *Carolean*, and *Il Trovatore* were also heard, making eight different operas in one week.

The extremely hot weather all week has cut down the attendance in all our theatres to a certain extent, but the Grand Opera House continues to hold its own. *Ernani* will be revived next week.

In the Grand Duchess Orlenska is heard at his best, and the sparkling music of this opera has made many, who visited the Park this week, forget, for the time, that they were sweating. It is staged and costumed in excellent taste by Manager House, and many of the artists in the co. are heard to advantage. The Grand Duchess abounds in beautiful melodies, and Fay Tompkins in the title role is delightful. Peter Bailey, Leo Van Duyt and Bella Stacey are among the principal roles. A cabaret dance, introduced by Madge Stone and five other ladies, has made an emphatic hit, and will most likely continue a popular feature. *Ernani* is in rehearsal.

Manager Holland has again displayed his enterprise by bringing the first American performance of *Arthur* Law's comedy, *A Mint of Money*, to Philadelphia, and has been rewarded by a good attendance at his Grand Avenue Theatre. The play was made famous by *Tootsie*, the English comedy. It is full of amusing situations and bright dialogue, and has repeated its English hit here. Frank Boume, Criqui, Palmoni, Kate Oesterle, Cornelius Bassett and Edith Gould head a large and clever co. Our Boarding House 27-2.

The present Summer season at the Bijou is breaking all records, the house being crowded all the time. Fifteen different acts compose the lengthy bill for the current week. *Ernani*, a clever dancer, carries off the principal honors.

The sudden collapse of the A. G. King Comic Opera co. at the Empire after a short and unsuccessful season, cuts our list of open theatres down to four, with the prospect of two more closing at an early date.

The air is full of new theatres, a new one coming to light most every day. Very little credence is given to the reports, with the exception of the one proposed by James R. Applegate. It is known that he desired to build a theatre, and since the burning of his building has had plans prepared for one on his burned building.

Beaute Clayton, the child dancer, who is credited with a phenomenal hit in *Moyt's A Trip to Chinatown* in New York, is an extremely young girl, residing in this city. She is a pupil of Cos Carpenter, and is now in her first professional engagement.

Manager John G. Jerome, of the Lyceum and Kensington Theatres, is recuperating at Atlantic City, after a long season's labors.

Charles O'Brien, comedian in *Wilmette's Twelve Temptations*, is home for the Summer. He has had a long season, and is glad to get back to the Quaker City.

Mrs. John Drew will leave here this week for Staten Island, where she will spend the Summer. After that she will reside with her daughter, George Drew Barrymore, in New York.

She expresses herself as being very sorry to leave Philadelphia, but states that all her children live in the metropolis, and that's where she wants to be.

A. J. Samson, the popular business manager of Robert Mantell, is in town. He will make this city his headquarters until the opening of his star's season in Fricot's Theatre, New York.

Milton Aborn has taken the pick of the chorus of the Gaiety Opera co. who played at the Bijou all Winter, to Denver, to establish a Summer opera there.

Ritter Fitzgerald, a dramatic and musical critic of the *Age*, has arranged the one-act *Monks*, *Leischen* and *Prinzessin*, for the well-known De Carlo children. Mr. Fitzgerald is an able writer, a clever musician, and an unmerciful critic.

Signor Del Puente, the popular tenor at the Grand Opera House, has purchased a handsome residence, and will become a permanent resident of this city.

Shakespeare's *Upto Date* is the present burlesque occupying the attention of voyagers on the steamer *Regatta*. Thomas J. Niven, Milt. Chandail, Charles A. Marsh, Charles Wright, Billy Clark, and Harry White form the cast.

Maggie Harold, the latest acquisition to Manager Holland's forces, is the wife of William Duvivier, a popular member of Roland Reed's co. They both reside here.

Nellie McHenry's comedy, *Three of a Kind*, is in preparation at the Girard Avenue and will be produced next week.

Paunier will open a season at Forespaugh's Park.

Manager E. F. Alberto, of the Bijou, this city, is doing the booking for R. F. Keith's three houses.

The scene models have arrived for the latest English melodrama entitled *Man to Man*, that will open the season at the National.

Ernani is to be heard in English throughout at the Grand Opera House next week.

Manager Gilmore is having a fire wall constructed at the back between the wings and the auditorium. An asbestos curtain and electric lighting throughout are other improvements in progress.

Minnie Pabst, who resides here all Winter, but sings in opera in Milwaukee during the Summer months, has had trouble with her Milwaukee manager, and moved to Chicago for an operatic season.

Two performances will be given at the Grand Opera House next week that will excite more than ordinary interest. *Mascagni's* two operas, *Cavalleria Rusticana* and *L'Amico Fritz*, are to be given at the same performance, thus giving the music lover the opportunity to compare the beauties of the two successful operas.

The jovial face of Frank C. Anderson, Manager Forespaugh's popular pressagent, adorns the boardwalk at Atlantic City. JOHN K. CAVASSEN.

BOSTON.

Although a large portion of Boston's theatregoers have gone out of town for the Summer, the few houses that brave the hot weather by keeping open have not suffered. In fact, the public has discovered that the cooling arrangements employed in the respective theatres is such that one can be fully as comfortable, if not more so, indoors on a sultry June evening. Consequently the business has been most encouraging all around, and the theatre men look well pleased as they see the large audiences filing into their respective houses.

For a dramatic attraction we have as our only novelty *By Proxy* at the Museum. Manager Field almost never makes a mistake in his selection of winners in plays, and we shall undoubtedly see a succession of tremendously large houses so long as he sees fit to keep Klein's funny comedy on the stage of the house, which every Bostonian regards with peculiar interest. It would not be surprising if it should hold the boards until Roland Reed comes in the middle of August with his new comedy.

In the operatic line we have a prime old favorite at the Bijou revived with a cast which is sure to draw large houses to that theatre for the remainder of the only too brief opera season. *Bainbridge's Juliette* *Corden* has in *Bettina* a part in which she can duplicate her hit as *Phyllis*. A special engagement for the run is that of Kate Cart, who plays *Frederick*. One of the strong features of the season is the excellence of the chorus and orchestra, who are under the leadership of John T. Graham.

There is much of novelty at the Tremont where *Puritania* is being played to delighted audiences by the Panama Hall co. Quite a number of new faces are now seen in the piece, among them Jacques Kruger and Eva Bavenport. Ida Fuller, a sister of Louie Fuller, now does the serpentine dance in the second act and forms a great addition to a performance that was unusually strong before. Too much cannot be said of the excellence of the music of *Puritania*. Mr. Kelly has a bright future before him as a composer for he has shown in this that he is a musician of unusual capabilities.

Edward Harrigan continues to draw tremen-

dously large audiences to the Columbia, and the engagement could be continued with profit until far into the Summer. Keilly and the co. has caught Boston's fancy, and the brisk acting and the bright music please alike. Mrs. Veanans can count upon every Bostonian as a personal friend, for she keeps the audience in constant humor. She is an actress in her line, and she divides the honors with Mr. Harrigan, although the others are no less favorites.

Charles H. Thayer's Arena Garden is rapidly becoming a favorite resort for those who wish to keep cool and to witness a charming miscellaneous entertainment while drinking temperance beverages and partaking of light refreshments. The acoustic properties of the place have been vastly improved since the opening of the resort, and the bill is varied from time to time, so that the spectators always find something that is novel and enjoyable. Two open-air gardens have been added since the opening.

The popular concerts at Music Hall form a magnet which draws music lovers during the only too brief season. The orchestra is even better than ever this season, and Mr. Adamowski's programmes which reflect the taste of a true musician, are varied and are presented in a manner above fault-finding. The popular "composers' nights" have been revived, and are as pleasing a feature as in the previous seasons.

A dramatic bill is at the Palace where Colonel Austin continues to please his patrons by varying the nature of the entertainment from week to week. Beacon Lights is the play, presented by an excellent company.

This week ends the season at the Grand Museum. *Emersons* is being presented and the co. is headed by Katherine Rober, who makes in it her farewell appearance at this house.

Joseph T. McNamey, who made hosts of friends as press agent at the Grand Opera House, and later as superintendent of advertising for *The County Fair* of the Park, is engaged for next season at the Bowdoin Square, where he will be superintendent of advertising.

Martin Drake, for years the treasurer at the *Globe*, is to be employed in a similar capacity at the Grand Opera House next season.

Peggy Pryde will come to the Palace for an extended engagement Aug. 24.

A. L. Sutherland's effective business management has proved telling with the opera season at the *Globe*. His courteous, gentlemanly treatment of all has made him a prime favorite with Boston theatregoers, and he will always be welcomed whenever he returns here in the future. Next season he will be with the road County Fair co.

Sol T. Baumgarten, the treasurer of the *Globe*, has joined the *Benedict*, having been married to a charming Boston girl 22.

R. F. Keita's new house, which is to be built beside his cosy little Bijou, is to be started within a few days. The house will be one of the largest in the country. As far as Boston is concerned the only larger auditorium will be that of the Boston, and the stage of the new theatre will be only surpassed in size by that of the last-named house. There will be three galleries in the new house which will furnish seating accommodations for hundreds of popular prices.

Bertote, the charming little French dancer, who has been at the Palace for several months, has gone to St. Louis to fulfill an eight weeks' engagement.

A Hungarian band now gives promenade concerts in the foyer of the Tremont before the performances of *Puritania*. Ice cream is served there between the acts to the ladies in the audiences. JAY R. BENTON.

CHICAGO.

My Colleen, an Irish comedy by James A. Herne, was presented at the McVicker's Theatre June 25, to a large house, and was very warmly received. Mr. Herne has infused many pretty and witty speeches into the piece, and although it is at times rather drawn out, it is very interesting. The plot is clever but has indecent illustrations in a great many places. Mr. and Mrs. Herne and an exceptionally good co. were greeted very cordially.

The second edition of *All Baba* was put on the Chicago Opera House stage. Many new changes made in dialogue, music, etc., were introduced, and the inimitable Eddie Foy came into the cast and created some laughter, not saying that there was none until he came. Now take the part, lately played by Dan Hart, of *Cossack*. Hart went to New York and resumed his old part in *Sinbad*. Foy has several new song and dance specialties, and all were received enthusiastically. The Misses Cleveland, Steele, Dunc and Raymond, and Henry Norman have new songs. The finale of the piece has also been changed.

The operatic comedy *Miss Helyett* has been made a great deal of in spite of its faults. Louise Leslie Carter improves, as she eagerly accepts advice and acts upon it. Harry Harwood is droll and quietly entertaining as the old Quaker, and his proverbs are being quoted around the town. Mollie Fuller made her appearance with the co. this week, performing the rage, the serpentine dance. Houses crowded. Same 27-2.

The fourth week of *The Isle of Champagne* began at the Grand Opera House, a continuation of big business. Its popularity grows with the passing weeks. Thomas C. Seatbrook is being compared favorably with the leading lights of comic opera. He has a large stock of originality which he uses effectively. Elvia Crox, Misses Landes and Hosmer, Clara Quitz, Lee Harrison, and Otto Hartan are doing good work.

Sentenced for life was killed at the Windsor 25, but closed on Monday night. Manager Leavitt hustled around and secured the old reliable Uncle Tom's Cabin to run the week out. Sentenced for life was produced at Havlin's Theatre last week. It's career was short and not particularly sweet.

Havlin's Home Minstrels have been made great favorites of the Casino's patrons and the general public. A musical afterpiece, entitled *Italian's Stiletto*, or the Strike of the Daggers, written by Frank Dumont, of the co., is the principal feature. Benedict, the French mimic, is successful in his efforts to entertain his audiences.

The attraction for the week at Havlin's Theatre is a new Hoosier comedy, entitled *Zeb*. It is said to be a very amusing play and full of good things, but as I have not been as yet over to see it, I cannot vouch for it. It was written by S. H. Young, and the action takes place near Muncie, Ind. Charles Murray has the title role, and the co. is said to be good. The Inside Track 26-2.

F. W. Curtis in *Sam of Posen* is at the Academy of Music entertaining its patrons. Mr. Curtis is good in part lately played by his more talented but unfortunate brother.

The Imperial Comic Opera co., after three weeks' career in Chicago, left for St. Louis, where they will sing the Summer out at Schneider's Garden. The lack of success of the organization here is due to the non-appreciation of the Clark Street Theatre's patrons for a really remarkable strong opera co., playing old and popular operas. The principals included Rita Berger, Matilda Atherton, Henry W. Dodd, and Signor Martin Pache, all well-known as fine singers and artists from an acting point of view. The operas were put on beautifully, and the chorus was one of the best heard here in years. W. S. Moore invested some \$4,000 in getting up the co., etc., all of which to date is lost, he having barely made expenses. Mr. Moore made his mistake in not taking a down-town theatre, and he blames his lack of forethought.

The Alhambra Theatre presents the Ideal Juvenile Opera co. in *Panfare* again this week. Business has not been as large as was expected, but will probably pick up some, as the children are clever in their way and should be encouraged.

John T. Jack's Burlesque co. is at the Madison Street Opera House, giving its patrons their money's worth. Audiences have been large.

Herman Hauser, the handsome and courteous treasurer of Hooley's Theatre, will be tendered a testimonial benefit some afternoon in July by his many friends and admirers.

Max Bendix, first violinist of the Chicago Orchestra, and now leading an orchestra of his own, has been engaged to direct the violin department of the Chicago College of Vocal and Instrumental Art.

One of the pleasing incidents of the Chicago Conservatory was the presentation of a handsome jewel to Signor Carby by his pupils.

Arthur Dunn, of David Henderson's American Extravaganza co., now playing *All Baba*, has tendered Mr. Henderson a two weeks' notice. Dunn complains of ill treatment by Mr. Henderson, who is cutting down his part to add to Eddie Foy's. He considers himself as good an actor as Foy, and

wants his rights, and doesn't intend to be slighted for any man.

Bernard and Bailey's Circus is in town, and the small boy is in consequence on pins and needles. It shows one week on the West Side, three days on the North and the same on the South Side.

Ben Leavitt, manager of the Windsor Theatre, is to be tendered a benefit at the theatre he has so nobly managed. Mr. Leavitt is a pleasant gentleman who has lots of friends, and is sure to have a packed house on the night of his benefit.

The Summernight concerts began at the First Regiment Armory under the direction of Max Benda, under the most favorable circumstances. The audience was large and fashionable and the programme was well arranged and executed in an excellent manner.

The Humane Society has served notice on Mrs. Barnes, who has charge of the Ideal Juvenile Opera co. now at the Alhambra, that the performance must be stopped by Wednesday evening, June 22, claiming that it is bad for the children's morals. It remains to be seen whether the society will be obeyed.

LYSTER I. CHAMBERS.

CINCINNATI.

A decided improvement in the attendance at the Grand House was noticed week of June 19-25 with Ida Siddons Bylesque co. as the attraction. The boulevard Tapissier was well received, Miss Siddons in the leading role as the Prince commanding for a pleasant reception. John B. Wills, of Two Old Crories, made an excellent low comedian, while Bertha Waring, John Merritt, Monte Collins, and Misses Clark and Collins were notably good in their respective roles. The burlesque was anticlimactic and mounted.

Thomas W. Keene, the tragedian, with his stage manager, Harry Vance (the latter, by the way, a Cincinnati), was in the city arranging for the preparation of the scenic effects to be used during the coming engagement at the New Walnut Street Theatre. *Antique* will be the first co. to open at Cincinnati's new theatre.

X. B. Roberts, who is to manage the Fountain Square Theatre Cincinnati's new house, is an energetic, genial gentleman of long experience.

There has been many rumors circulated within the past few weeks as to the probable manager of Burch's under the new regime, and while Mr. Gosswood, of the managerial trio, declines the truth, common report has selected Frank Bancroft, at present business manager of the Cincinnati Base Ball Club, as the party who will have charge of this popular house during the coming season.

The extreme torridity of the weather during the past week has to some extent militated against the attendance at local amusement resorts though Coney Island and the Zoo have suffered the least in this respect.

The exhibit of the treasurer of the May Musical Festival, rendered at, shows the actual receipts to have been \$5,000, made up from an attendance of 5,000 people.

The contractors are still busily engaged in clearing away the debris on the site of the proposed Fountain Square Theatre, yet Manager Nick Roberts is confident that the house will be ready for the opening set for Sept. 26.

Frankie Jones, whose burlesque singing created a furor last season at the Zoo concerts, was the vocal soloist at the concert 25, and his rendering of "Only To Night" was enthusiastically enjoyed.

These concerts are now given weekly at the Zoo, with Ballenberg and Bellatti's Military Band as the attraction each Tuesday and Friday evening, and Michael Brand's String Orchestra on Thursday evening.

The picnic given at Coney Island 25, by the local Sangerfest societies attracted an immense attendance.

Maylin's Cincinnati Theatre is being extensively improved and redecorated.

The remains of Mark J. Pendleton, the actor, who committed suicide in Cleveland 20, were interred in Spring Grove Cemetery here 20. Deceased was forty three years old. He made his debut as a member of the Cincinnati Sketch Club, an amateur organization in 1875, and started his professional career at Cleveland five years later in a society drama. He was leading man with Clara Morris, Queenie Jefferson and other stars, and had a national reputation. His family reside at Cleveland.

JAMES McDONOGH.

LOUISVILLE.

Elaine Ellison, or Georgia Davis as she is known in this city, her home, is quietly spending the interval between seasons in Louisville. She is a conspicuous figure each afternoon on the Third Avenue drive.

Manager J

season just closed, and a good rest is certainly due him.

During the Summer season of comic opera at the Academy of Music two members of the co. became exceedingly popular both before and behind the curtain because of their unassuming, conscientious and clever work, and with the members of the co. for the consideration and kindness they showed to every one who came in contact with them. They were J. E. Murray and his wife, Clara Lane.

It is rumored that Agnes Mahr will go to Europe in the Fall for vocal culture.

R. S. Ferry, of Robert Downing's co., is spending a part of his vacation in the city.

HENRY P. GALLAGHER.

WASHINGTON, D. C.

But for the season of opera at Alcazar's by Carlton's co. this city would now be without a stage attraction. All the other houses are dark. In spite of the intense heat the past week there were crowded houses nightly. The co. gave Andrade's beautiful opera of *Fra Diavolo*, with Mr. Carleton, a very successful brigand, and Marie Bell, bright, beaming, and always clever, a charming contralto. Her Zerlina was artistic, and full of melody. A small-sized ovation was tendered her upon the singing of the bandit song, and the somewhat racy, disarming segue in the second act, familiar to opera-goers, was presented with a modest grace that made the house captive. Marion Langdon was a very delightful Lady Alcazar, and Tom Stukett and Charles Drew as the bandits Beppe and Gino, were intensely genuine. Harold Blake's Lord Alcazar was very well done, but Mr. Blake is more at home with song than dialogue, particularly dialogue of that sort.

The Carlton co. will produce *Apollyon*, a new comic opera. Its author and composer is Walter Gould, organist of the Church of the Epiphany, who is very popular here. Mr. Gould composed the score, with the libretto, upon the words of the topical song, designated all the business, and covered all the parts himself.

The plot narrates how some young men, under a financial cloud but above shipping to Canada and joining the common herd, establish an art museum, and, in the guise of foreign sculptors and artists, pass as great art-giving masters to renowned the world, exude themselves in the museum and devote their lives and fortunes to art. These masters are orphans (with large fortunes, which go to the common treasury of the establishment), and pass themselves off as the names and garb of some noted classic or statue, but at the time the action begins, they have become thoroughly disgusted with their own foolishness and are pining for the confinement. The brother of one of the girls, however, who is not right, resolves to investigate the case, to be and a college chum enter the museum, disguised as Italian artists. Angelo, the villain, succeeds so well for them that they are forced to leave and before creating havoc in the hearts of Clytie and Flora, and prevailing upon Angelo to become their intimate protectors. Later, the two young men escape on the new statue and are at last captured. During the unmasking ceremony, the girls fall in love, of course, and all ends well.

The plot for *Apollyon* mounting is said to be good. *Apollyon*. The first success of the female co. will make a very picturesque spectacle.

They sit at cards and really paint outlines of "Cupid" as they say:

There comes to ending
Teaser hunting.
Or card hunting—
Need to hand sending.
We have no leisure
For any pleasure,
No joys of treasure—
Ever in a measure.
Nothing erratic.
All is exotic;
Cello to etie.
Allegrothetic.
Courage! We lack it;
Nothing to back it.
Hurry! How black it
Looks for a moment!
Oh! That a date!
Might have a date!
Night—In! 'Tis time we began!
Night—In! the Venus's son.

They sit at cards and really paint outlines of "Cupid" as they say:

"Aggravating subject—Cupid!"

Send a quiver through each heart.

Oh, why were we quite so stupid
And chose the world of art?

They said repeatedly—

Our minds revert to worldly joys—

We can't help thinking of the boys!"

Apollyon will be produced next of all.

EDWARD OLDHAM.

SAN FRANCISCO.

JUNE 21.

The only new thing in dramatics last week was *The Crooked Lava*, presented by Dan McCarthy at the Bush. The play does not come with the best of Irish melodrama, and is far from being interesting. There is the usual mugging on the farm, and the usual hero who raises the money just in time to save the house from destruction. All the qualities of an Irish play are centred in the piece, but it is certainly not a success. During the latter part of the week *The Irish Blarney* was presented, and was much better received. The Police Patrol, with Hart's sensational play, opened last night.

After three successful weeks *The Merry Monks*, Francis Wilson gave *The Lion Tamer* at the Baldwin last night. A large audience greeted the comedian and his excellent co. The local critics pronounced the opera a grand success and more ambitious in conception, than *The Merry Monks*.

The theatregoers of this city have been captivated by Wilson's negro boys, and at each performance their enthusiasm was equalled with considerable impatience. Mr. Wilson says as soon as his opera opens he will send the boys to school.

Charles W. Sawyer tells me, is coming direct from New York and will be produced at the Baldwin with the original cast. *The Lost Paradise* will follow Wilson, and then Alabama will return with its raised girls and its stout Southern chaps.

Journal and Times opened in *Natural Gas* at the California last night. Besides the stars the following well-known summars were welcomed back to Wilson: George P. Murphy, Arthur Righy, George M. Cohan, Sam H. H. H. H. H. Ames, Kitty Kenealy, Ma Rock, Kate B. Allen, Clara St. Maur and Jessie Gardner.

Charles Erin Verner is playing *Loch-Na-Garren* at the Alcazar to good houses. George Osborne and Leo Cooper, of the Alcazar stock co., are in the cast.

La Fille de Madame Angot has been revived at the Tivoli, with Gracie Painted as Clariette and Belle Thorne as Mila Lange.

J. L. Wallace, of the Blue Jeans co., died at San Fran. on Sunday, the 19th inst. He was about at the time of his death which is supposed to have been caused by heart trouble. Charles H. Frye, manager of the California Theatre, acting under instructions from Manager Moulder, of the Blue Jeans, has taken charge of the body. In one of the pockets of Wallace's coat, which was found hanging in the room where he died, Mr. Frye found a hundred dollars and a letter from Mrs. Wallace. The body has been embalmed and the funeral will not take place until the dead actor's wife arrives from

the East. Mr. Wallace was widely known as a character actor and has appeared in almost every city in America, England, and Australia.

Dr. Carter and Fred. C. Whitney began their American season of the Scout at the Grand Opera House on Saturday night. The piece was elaborately staged and well acted. It will be a good drawing card, as it is sensational, realistic, and thoroughly interesting.

George Osborne and Leo Cooper intend starting a school of acting, and their pupils will be graduated to the stage of the Alcazar.

J. D. Marshall, who, until recently, was THE MINION's San Francisco correspondent, has rented a beautiful country home in Belvedere, where he resides with his charming wife.

Eugene Hahn and Jim Love are doing the press work for Dr. Carter's drama, *The Scout*.

Martin Simonsen, an old-time manager, arrived from the Antipodes by the last steamer. He intends to organize a minstrel co. and return to Australia.

William Redmond has been engaged as leading man of the Alcazar.

Charles E. Cook, the Baldwin's ex-secretary, is married. His wife is one of San Francisco's choicest society girls.

baggage was attached at Rushville, and they disappeared.

JACKSONVILLE. — **GRAND OPERA HOUSE** (Smith and Hayden, managers): Barnes and Summers' Players in repertoire June 21-25 at popular prices.

MISSOURI.

DEO MOSES. — **POTTER'S OPERA HOUSE** (William Potter, manager): Isaac Paxton Comedy co.

week of June 12 at popular prices, did a good business.

Wolford-Sheridan co. comes week of July 11-15.

GRAND OPERA HOUSE (William Potter, manager): Wolford-Sheridan co. — **THEATRE** (E. A. Cooper, manager): Closed for the Summer. — **THEATRE** (A. T. Gordon, of G. G. Comedy co.): made a pleasant call at, on the way to spend the Summer at his home in Perry, Iowa.

Treasurer Millard, of Potter's, will spend a week in Kansas City, leaving here.

MISSOURI. — **GRAND OPERA HOUSE** (F. W. Chamberlin, manager): Spangler Comedy co. closed June 18, their second engagement here during the present Summer. Business was excellent notwithstanding the extreme heat which prevailed during the entire week they were here. — **ITEMS:** Roy Blair, a young and popular member of the Spangler co., gave a dinner to the members of the co. and a few other friends at, to celebrate his twenty-second birthday. — Malcolm Williams of the Corse-Peyton co., is visiting his friend, Gale Adams, of the same co., whose home is here.

DECORAH. — **GRAND OPERA HOUSE** (C. J. Weiser, manager): Iowa Band June 15; fair house.

The Catherin' at; good business. — **ITEMS:** This closes the first season of the new Opera House, and Manager Weiser is to be congratulated on the success he has made with the house.

OKLAHOMA. — **MASONIC OPERA HOUSE** (G. W. Buechler, manager): Dark. — **ITEMS:** Orrin Phillips, the Philip John of *The Two Johns*, is at home for the Summer vacation. — Bella Jackson Morrison, an Oklahoma girl, and her husband, Mr. Morrison are visiting with Mrs. Morrison's mother here.

KANSAS.

TOPEKA. — **CRAWFORD'S OPERA HOUSE** (L. M. Crawford, manager): George Thatcher's Minstrels in *Clowns and Jane* June 13; to a good house.

SAFETY. — **FISHER OPERA HOUSE** (John C. Fisher, manager): Barney Ferguson in McCarthy's *Misnaps* June 11; to a fair house. Blue Jeans good business 13, 14. *Police Patrol* 15. — **ITEMS:** L. E. Peck, formerly of the Emma Juch co., is now with the Blue Jeans co. as musical director.

STOCKTON. — **AVON** (Wm. Humphrey, manager): for large house. Hugo Mansfield, recited at; good attendance.

LEADVILLE. — **TAOS OPERA HOUSE** (J. R. Cragg, manager): County Fair June 18-25; good business.

CALIFORNIA.

SACRAMENTO. — **NEW METROPOLITAN THEATRE** (J. H. Cline, manager): Charles Frohman's *Clowns and Jane* June 13; to a good house.

SAFETY. — **FISHER OPERA HOUSE** (John C. Fisher, manager): Barney Ferguson in McCarthy's *Misnaps* June 11; to a fair house. Blue Jeans good business 13, 14. *Police Patrol* 15. — **ITEMS:** L. E. Peck, formerly of the Emma Juch co., is now with the Blue Jeans co. as musical director.

STOCKTON. — **AVON** (Wm. Humphrey, manager): for large house. Hugo Mansfield, recited at; good attendance.

SAN JOSE. — **CALIFORNIA THEATRE** (C. J. Martin, manager): Lincoln J. Carter's *Fast Mail* to good business June 15. McCarthy's *Mishaps* 17; *Natural Gas* 19; *Cruising Lawn* 21. — **THE AUTOMOBILIST** (Walter Morosco, manager): Morosco's Auditorium was dedicated by the Emma Juch Opera co. in Carmen to a crowded house. They closed their engagement with *The Bohemian Girl* to a very good house 16.

LOS ANGELES. — **GRAND OPERA HOUSE** (McLean and Lehman, managers): *Police Patrol* June 16, to fair houses. Marie Hubert Frohman 21-25. — **LOS ANGELES THEATRE** (H. C. Wyatt, manager): Dark.

CONNECTICUT.

HARTFORD. — **GOSSIP.** It was intended by the management of Proctor's to give a series of band concerts Sunday evenings during the Summer, but the narrow-mindedness of our "puritanical" City Fathers caused them to refuse granting the necessary license. Hence the general public have to suffer in order that the blue-law ideas of New England shall be kept in force and that its reputation for slowness shall not suffer. — The local Elks who attended the Grand Lodge meeting at Buffalo report a most enjoyable time. Hartford Lodge was honored by the election of its popular and well-known Secretary, George A. Reynolds, to the chair of Grand Lecturing Knight of the Grand Lodge. — A Lodge of the Elks will be instituted at Worcester, Mass., 21. — Manager Lloyd, of Proctor's, some time ago had occasion to eject a disorderly person from the theatre, and after the tussle discovered his diamond stud, valued at over \$200, missing. He at once notified the police and advertised for it, but all to no avail. He naturally felt the loss keenly and had given up all hopes of recovering it again. Last week a Treasurer shrewdly clearing out a closet in the box office he came across an office coat worn occasionally by Manager Lloyd. In going through the pockets he nearly lost his equilibrium in finding the missing spark. How it got there Manager Lloyd could not explain unless that he had taken it off temporarily for some reason, about the time of his encounter with the "ruffian," and that immediately after he noticed its absence from his coat pocket shift front. He thought he had lost it in the "set-to." — Fred Follett, formerly of Proctor's, but for the past season Treasurer of the Bijou Theatre, Pittsburg, is spending the Summer at his home here renewing his many acquaintances. Mr. Follett has several tempting offers for next season, including a return at the Bijou at increased salary, but at present has not made up his mind which to accept.

NEW HAVEN. — **SUPERIOR THEATRE** (G. B. Russell, manager): Katherine Germaine Opera co. are here for four nights commencing June 20, presenting *Amoris* and *Solid Pash*. The performance last night was greeted by a rather small audience, but one that appreciated the good work of the entire co. The work of remodelling the Grand is progressing finely. The roof has been raised and work on the new gallery started.

NEW YORK. — **THEATRE** (A. G. Sweeny, manager): Work is progressing rapidly on the new Temple, which will be opened Sept. 1, a by Tatti Ross. Manager Sweeny reports having booked a number of first-class attractions.

APOLLO THEATRE (Emil Alberly, manager): Vanderville to good business 12-13. This house will be closed 14-15; for the purpose of putting in fans and motors for ventilating the building.

LEXINGTON. — **OPERA HOUSE** (Charles Scott, manager): Cleveland's Minstrels June 12. Performance excellent. House good. Barnet Minstrels 13.

DANVILLE. — **OPERA HOUSE** (L. S. Logan, manager): Ex-Governor Taylor, of Tennessee, gave a very interesting lecture to a small house June 10. Professor C. Edwin Rossell was billed for a lecture 12-13, but the dates were canceled.

BOWLING GREEN. — **POTTER'S OPERA HOUSE** (J. Briggs Kirby, manager): Ex-Governor Robert Taylor in his interesting lecture "The Piddle and the Bow," attracted a large audience June 12.

KENTUCKY.

OWENSBY. — **TEMPLE THEATRE** (A. G. Sweeny, manager): Work is progressing rapidly on the new Temple, which will be opened Sept. 1, a by Tatti Ross. Manager Sweeny reports having booked a number of first-class attractions.

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NEW YORK. — **THEATRE** (A. G. Sweeny, manager): Work is progressing rapidly on the new Temple, which will be opened Sept. 1, a by Tatti Ross. Manager Sweeny reports having booked a number of first-class attractions.

ITEMS. — **ITEMS:** The Deshon Opera co. are in their third week at this house. — **ITEMS:** Summer opera has proven quite a success in Atlanta this season, and both houses announce that they will remain open.

ILLINOIS.

ATLANTA. — **EDGWOOD AVENUE THEATRE** (The MacCollin Opera co. in Faikas) commenced a Summer engagement June 12; to a packed house. The co. is composed of some clever people and their work during the week gave entire satisfaction. The co. includes A. W. F. MacCollin, H. Burrows, J. Little Apple, Harry W. Leonard, Eva Taylor, J. High, H. Page, Frank Pearson, L. Hall, May Lyle, Mabel Cassidy, Lillie Hall, and Eddie Holden. Manager R. W. Kleibach has beautified and made very attractive the surroundings of the Edgwood Avenue. The cool airy pavilion is quite a retreat between acts. — **ITEMS:** **OPERA HOUSE** (J. De Giv, manager): The Deshon Opera co. are in their third week at this house. — **ITEMS:** Summer opera has proven quite a success in Atlanta this season, and both houses announce that they will remain open.

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house, two but one floor, and a very costly stage, heated by electricity, so provision has been made for having drops, & having been built expressly for Bartholomew's horse show, which will open on July 1. Our town is an abode for society people; so far four gentlemen being out of having a social programme. Doyle's was the last to open with Frank Goldfarb manager, and the following: Mr. Williams and Burton, Prof. John Thomas, Clara Barton, Little Morris, C. C. and McCarthy, Miss George Kennedy and Richard and Harry Long.—W. W. McNamee, of Miller's Ten Nights in a Bar Room, is resting here.—Gus Hill and his representative, the two have hunted a cat.—Manager G. J. Miller, of the Standard, Milwaukee, stopped in town the past week on his way to New York.—Associated Chamber of Commerce, of the Walnut Street Theatre, Philadelphia, is domiciled here for the season.—*Local*: A fire broke out on the beach on Wednesday night, June 21, destroying a number of buildings and the Academy of Music. Mrs. Young, McShea and Fralinger's loss on the Academy is \$10,000.

CHICAGO.—**MUSIC HALL** (George P. Kingsley, manager): Miss Minnie Wolf-Haas, prima donna, assisted by her husband, Albert Wolf, both of the Grand Duke's Theatre, Schwerin, Germany; Franz Wilczek, violinist, and Herman Signer, accompanist, of New York, gave a concert June 30.—At the annual meeting of the Orange Music Hall Association the following officers and directors were elected: Everett Frazer, president; Henry Graves, vice-president; Eugene Burton, treasurer; George P. Kingsley, secretary and manager; directors, Samuel Colgate, Oliver S. Carter, Aaron Carter, Gardner R. Collier, D. A. Head, William R. Howe, William Mason, Remie Martin, J. O. Watson. A dividend of a per cent. was declared.

NEW YORK.

BUCKHORN.—**MUSIC THEATRE** (M. S. Robinson, manager): Madeline and Kennedy, Zamora, Bryant and Saville, Harry Budworth, Charles Carter, Bingham, Harry Singleton, and Ali Bey's performing Arabs attracted large audiences during the week ending June 25.—**GOSPEL**: Manager Robinson has opened his Pavilion Theatre at Ontario Beach, and the undertaking is destined to add to his popularity as an amusement caterer. He is ably seconded by his indefatigable press agent, Frank Edwards.—John R. Pierce, "our John," of the Lyceum, is in New York looking after the interests of his house.

BUFFALO.—Although the regular season has closed, Buffalo is now enjoying a series of light operas, which are well presented. The Harris, Britton and Dean Opera co. opened June 20, in Von Suppe's Clove to a crowded house at the Star. The chorus appears in variegated costumes, with little discretion or attention to the harmony of color, but in the even concerted movements they furnish plenty of volume, but are not eager for the attack. Grace Golden is the prima donna. Clara Lane is coquettish and pretty, and sings her parts well. Frank David is a conscientious comedian, and he is extremely funny. The cast is well balanced, and although their booking-extends only for five weeks, it is to be hoped they will live up well enough to remain longer. The troupe left June 25.—**MUSIC HALL**: Elsie Mortimer, of the Shackford Opera co., is pleasing multitudes with her sweet soprano voice and naive manner. The engagement is for twelve weeks.—**SHAW'S CONCERT HALL**: Peggy Prude and the Daly Sisters are carrying off the laurels, and applause, laughter and cheering may be heard for blocks. Mr. Shaw's courtesy was appreciated by the Elks, who tendered him a vote of thanks at their reunion here.

PHILADELPHIA.—**SAWTELLE'S OPERA HOUSE** (C. H. Simon, manager): Sawtelle Comedy co. began a week's engagement June 20, in *Life for Life* to a large audience. They gave their performance in a tent, carrying their own scenery, orchestra, etc., and have a very fair co.

BALDWINSVILLE.—**HOWARD OPERA HOUSE** (H. Howard, manager): The McVay Family to poor business June 20. House closed until August.

COMMING.—**OPERA HOUSE** (A. C. Arthur, manager): The Old Oak Story June 20, for the benefit of Manager Arthur. Lockwood and Curtis Opera co. in repertoire, etc.—Manager Arthur recruited the services of both McGeachy and Botts' men's orchestra for his benefit.

SYRACUSE.—**GOSPEL**: Manager Kerr, of the Wistling, claims that the receipts of that house exceeded those of either of the preceding seasons by \$10,000.—The Players' Club presented Barbara, Altered Apart, and To the Poor Home of before one of the most fashionable audiences ever seen in the house, and the performance was the best ever given by amateurs here. It was almost professionally good. Clara Baker-Rust and Lizzie Scanlan witnessed it, and were both agreeably surprised at the proficiency displayed and the smoothness and general excellence. The former lady was kind enough to say that she could not realize that it was other than a professional performance. The club is deserving of great credit for making it such a thorough success.

ALBANY.—**GOSPEL**: Charles Randall, formerly of Randall and Crandall's Minstrels, was here calling on friends etc. He is now traveling with Richard Co.'s Circus. E. C. Barclay, another Elmira favorite, with the same show.—Elmira Lodge of Elks forwarded \$100 for the benefit of the Titusville and Oil-City sufferers.—D. C. Quinlan and Lou Hudson, of this city, have signed with George Wilson, who will open the season with his minstrels in this city early in July.—The Inter-State Fair will be held in this city Aug. 20, Sept. 7.

SARATOGA SPRINGS.—**GOSPEL**: The music for the Grand Union this season will be furnished by John Land, formerly assistant *chef d'orchestre* of the Metropolitan Opera House, New York.—Land's Sixtieth Regiment Band, of Albany, has been engaged by the Congress Spring Park management to give two concerts daily, beginning July 12.—The New England Order of Elks, to the number of eighty, in a special train of four coaches, dining and baggage cars, furnished by the Worcester Excursion Co., spent a few hours here en route from Buffalo to Montreal; thence home to Boston.—Through the efforts of a few prominent master car builders, a sacred concert was given in Congress Spring Park 10, by Doring's Orchestra, of Troy, for the benefit of the Fresh Air Fund, of New York and Chicago. The use of the park was kindly donated by Superintendent Sheehan; net receipts, \$200.—A very enjoyable concert was given 6 in the Congress Hall parlors for the entertainment of the Master Car Builders' Association, by the Excelsior Quartette and Miss Helen May Butler, violinist, of Troy. At the close of the concert a hop was given in the ball-room; music by Doring's Orchestra.—Daniel A. Ayres, leader of the Town Hall orchestra, has accepted an engagement with Doring's Military Band for ten weeks to play at the State camp at Westkill.—Phil W. Schuyler and wife (Dollie DeLaro), have arrived at their Summer home, Willow Lodge, on the banks of Saratoga Lake.—Sam Lang and wife (Dollie Sharp), are home for a short vacation. They have signed for next season with Fields and Hanson's All-Star Specialty co. The co. will open their tour Sept. 10 at Fall River, Mass. They have thirty-five weeks already booked, twelve of which are in and around New York. A novel entertainment was given in Congress Hall parlors 20 by Tom Brown, whistler; J. Williams, mimic; humorist; Miss Gleason, impersonator, and Mrs. Marie Hale Lossey, elocutionist.

ALBANY.—**ARENA**: Sawtelle's Circus June 22; business and performance good. Bert Smith and Eva Koy both of this place, are with this circus.

NORTH DAKOTA.

DAYTON.—**MEMORIAL HALL, SOLDIERS' HOME** (William Harris, manager): The Soldiers' Home Summer stock co. presented that clever old comedy *Heir-at-Law*, June 21, before one of the most brilliant and critical audiences of the season. The fact that Jefferson had played this comedy in Dayton naturally drew a "well we shall see the difference" audience, but all were agreeably surprised and the performance did not, in any way, suffer by comparison, which is certainly a very high compliment to the home co. Lillian Lawrence as Cicely Home-spun was at her best, playing the part with much

feeling and with the lightness demanded in movements of the part. She is certainly a very talented and promising actress. During the past and present season she has displayed a personality that is simply marvelous. As leading lady this season she has made a most favorite and lasting impression. Mrs. Kate Bush as Lady Dubarry, and Mrs. Beaumont Smith as Caroline Beaumont, were equally strong in their respective parts. That clever actor, Robert G. Wilson, never appeared to better advantage than as Dr. Pangloss. A great many of the audience had seen the acknowledged star of *Pantaloons*, and they were more than pleased with Mr. Wilson's performance as Dr. Pangloss. The applause given him, and Mrs. Smith, as Mrs. Dubarry, gave another finished picture of acting. He has, by his promising work this season, become a great favorite here. Robert P. McClennan was superb as Lord Dubarry. *Spencer Flynn* at last broke the ice and did really act as the "handful." The stage settings this year are unusually elaborate and reflect the highest praise on James Henderson Young (by particular request). The *Locomotive* with Manager William Morris.—*A party by the name of Johnson*.

COLUMBIA.—**THE BRIERHILL** (Dickson and Talbot, managers): This house will be opened Sept. 5 with Julia Marlowe as the attraction. The public is invited by Messrs. Dickson and Talbot to select the repertoire, voting to close July 26.—**ITEMS**: The contracts for chairs for the Auditorium and the Briehill has been let to The Grand Rapids Furniture Co. for \$6,000. The chairs for the Briehill range in price from \$2 each in the parquette to \$2 in the balcony. The parquette chairs are the finest in the market—plush covers, nickel castings, and use of the patent automatic noiseless pattern. The contract is for 5,500 chairs, 4,000 for the Auditorium and 1,500 for the Theatre.

DETROIT.—**MASONIC OPERA HOUSE**: Ogarita, the Mexican Indian actress, June 20-25.

PORTLAND.

PORTLAND.—**MARQUEE GRAND OPERA HOUSE** (S. H. Friedlander, manager): June, preceded by the New York *Herald's* prize curtain-raiser. *Chorus*, June 21-25; fair business.—**CORDRAY'S NEW THEATRE** (Cordray and Wase, managers): Don Bouchault's *Eily Astor* 12-18; average houses.—**PARK THEATRE** (P. H. Howe, manager): *Kajanka* 12-15; poor business.—The Mariposa Dancers and the Marlians, acrobats, were the only creditable features. Carl Johnson in *The Gossoon* 16-19, to large and well-pleased audiences. The co. was first-class.—**ITEMS**: Edwin Elroy, in advance of *The Midnight Alarm*, arrived 17.—Dr. H. R. Littlefield, the delegate from Portland Lodge, No. 152, R. P. O. E., to the Grand Lodge of Elks, which met in Buffalo, wired Secretary Ockerman, of the Portland Lodge, 17, as follows: "How much will Portland give for the next session of the Grand Lodge? Prospects good." Secretary Ockerman answered, "None." There is then, in advance of Portland having the next meeting. It will be a gala card for the city if this offer is accepted.—Charles Craig, the "heavy" in *Cordray's Portland* co., will leave here latter part of July to accept an engagement at the Alcazar Theatre, San Francisco, and will make his appearance at this house in August in *Moths*. He is one of the most competent "villains" that has been in *Cordray's* Theatre.—Mandolin and guitar club at this house has not yet materialized.—Joe Royer late of Tony Pastor's, visited his home in this city recently.—Chris Burger, the musical director of City Directory No. 2, last season, is spending his vacation at his home in this city, and at the same time he is acting as leader of the City Band of Lancaster.

RHODE ISLAND.

PROVIDENCE.—**LOTHROP'S MUSEUM** (George E. Lothrop and Co., managers): Lothrop's stock co. with Kate Glassford and Charles Barringer in the lead, presented *The Outcast* to fair houses June 12-18. *Esmeralda* 20-25.—**WESTMINSTER THEATRE** (George H. Betcheller, manager): *City Sports Burlesque* co. 21-25; small houses.—**ITEMS**: Battie Scell, of Prohman's Men and Women co., was in this city 14-17.—J. Gordon Edwards has severed his connection with Dyer's Opera House, Olneyville, and it is possible he may return to Lothrop's stock co. of which he was formerly a member.—The Westminster Theatre closed its season of forty-four weeks 18, and as a whole, it has been a good one. During the Summer months number of alterations are to be made which will make the Westminster one of the best variety houses in the East.

NEWPORT.—**ARENA**: Forepaugh's Circus gave two performances June 20 to 10,000 people. James Irwin's head balancing on the trapeze was the best act of its kind ever seen here.—**SPRAY**: W. H. Paine, who made such a brilliant record with James O'Kell last season and who has been re-engaged for Mr. O'Neill's new play *Fountain*, is spending the Summer with his parents in this city.—In a recent issue of the *Texas Setting* it is noticed that Dan Sully has taken to writing funnygraphs.

SOUTH CAROLINA.

CHARLESTON.—**GRAND OPERA HOUSE** (L. Arthur O'Neill, manager): Gran Opera co. closed June 18, after a season of seven weeks, and left for Memphis, where they will open a season of ten weeks 20. This is the third Summer engagement that the Gran co. has played in Charleston, and the most successful, it is wedged from an artistic standpoint. Their repertoire was of a higher class this year than ever before, including such pretensions as *Carmen*, *Martha* and *Bohemian Girl*. The attendance was very large the first month, but fell off somewhat towards the close of the engagement.—**ROBINSON OF MUSIC** (Charles W. Keogh, manager): A. M. Palmer's Dramatic Association (amateur) in Nevada, or the *Lost Mine*, 20, for the benefit of the World's Fair Fund. Light business. Savannah Colored Minstrels 20 to a good gallery audience.—**ITEMS**: Francis Gaillard and his wife, Alice Gaillard, were tendered a b-nift 20 in recognition of their artistic and conscientious work while in Charleston.

SOUTH DAKOTA.

Sioux City.—**GRAND OPERA HOUSE** (O. P. Heim, manager): Hamlin's Wmard Oil co. opened for a week to a crowded house June 15.—**ITEMS**: Ringling's Circus played here June 20. Receipts \$2,500 for two performances. General satisfaction.

TEXAS.

EL PASO.—**RIEVAS' OPERA HOUSE** (J. J. Stewart, manager): Police Patrol 20; good house. Marie Hubert Frimman in *The Witch*.

UTAH.

SALT LAKE CITY.—**THEATRE** (C. S. Burton, manager): Donnelly and Stewart in *Natural Gas* June 21-25; to light business. Mr. Donnelly was suffering from a cold, which prevented his fun-making

propensities from having full scope. An entertainment, under the management of S. C. Park, was given to a small but well-pleased audience. The interesting feature was a series of dances by Sioux Indians in their native war paint, feathers, etc.—**ITEMS**: Manager Burton left East this week in the interest of the house. The advance sale for Richland and Massfield is very large.

WASHINGTON.

SPRINGFIELD.—**AUDITORIUM** (D. C. Stewart, manager): Gorton's Minstrels June 19 to a small house. Curtain rose at 8:30, owing to a railroad delay. Safford and Marks recently joined the co. Richard Mansfield gave very satisfactory performances to crowded houses 20, 21.—**ITEM**: Sixty miles of track, with bridges, on Northern Pacific, east of Missoula, Montana, have been destroyed. Engagements for Helena and Butte have been canceled.

SEATTLE.—**ARMORY HALL** (J. W. Hanna, manager): Power of the Press 6-12; good houses. Scene effects finest ever produced in this city. J. H. Wallach in *Randall King and Cattle King* 16-17.—**CORDRAY'S THEATRE** (K. E. French, manager): *By the Enemy* 6-12; good houses. Under the Gaslight 21-25. The Cordray management is preparing to produce *She*.

WINCHESTER.

OSWEGO.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Baldwin-Wells comb. June 21-25; good business. Charles Loder, in *What a Night!* 22; *Post Mail* 23; *Newton Beers, in Elopement with a Circus Girl* 24; *Don't Jolly in the Millionaire* 25.

APPLETON.—**OPERA HOUSE** (R. Erb, manager): Speer's Dramatic co. June 6-12; good business. On, What a Night 24.

MARINERS.—**FULTON OPERA HOUSE** (Edward M. Pulier, manager): P. Alexander Johnston, mind reader, June 23-25, mystified small audiences. Eunice Goodrich co. opened a week's engagement 26, with Myrtle Ferns to a packed house at 8-10-12.

MILWAUKEE.—The present week has been the most favorable for Summer opera since the opening of the Park season. The ever popular and tuneful Merry War has been well patronized. Laura Millard possesses a sweet voice of rather light calibre and her singing of the part of Violetta was pleasing. Alice Carle has made an excellent impression, and her Elsa is a charming and graceful piece of work. She was called upon to repeat each solo and did it in a pleasant manner. Charles H. Bigelow in *Balthazar* and W. H. Fitzgerald as the Marquis were highly satisfactory. Several changes have already occurred in the personnel of the co. The first to resign was Miss Pabst, whose parts were given to Miss Huntington, but she was not satisfactory and has been released. Signor G. Tagliere has also been allowed to depart, and William Broderick, whose excellent voice will be a decided acquisition to the co., has been engaged for the rest of the season. Mr. Broderick has many friends in Milwaukee who will be glad of the opportunity of again hearing his voice. Alice Vincent has also been engaged and will appear with the co. next week in Dorothy.

ASHLAND.—**GRAND OPERA HOUSE**: Parisienne Girls June 20 to a fair-sized audience. Gus Williams in *Keppel's Fortunes* 21; large advance sale.

WYOMING.

CHEYENNE.—**OPERA HOUSE** (D. C. Rhodes, manager): County Fair June 20; Duncan Clark's Female Minstrels 22; Richard Mansfield 23.

CANADA.

MONTREAL.—**QUEEN'S THEATRE** (Sparrow and Jacobs, managers): Bind Tom gave two performances June 17 to light business. The Montreal Comedy co. will open a Summer season 27. The co. comprises Marion Kelby, late with Ronia Voices, and Ethel Winterton, of Nat Goodman's co., both old Montrealers. E. D. Lyons, Grant Stewart, Verner Clarges, and a number of other well-known names. Betty is the first piece underlined for presentation.—**THEATRE ROYAL** (Sparrow and Jacobs, managers): The Evergreen Uncle Tom's Cabin co. drew crowded houses 20-25. Gustavus Clarke in *Monte Cristo* 27. Last week of the season.—**LUCRUM THEATRE** (W. W. Moore, manager): Ivanhoe, Jr. proved such a success 20-25 that the management have decided to continue it for another week. Guida, the aerial wonder, also remains. There will be an entire change of bill 27.—*ITEM*: A grand complimentary benefit will be tendered to Lew Roholt, the treasurer and representative of the Royal and R. Cavallo, the leader of the Queen's Orchestra, on 4.

ST. JOHN.—**OPERA HOUSE** (A. G. Skinner, manager): Hypocritical request the stock co. presented Macquarie June 16 to a large and well-pleased audience. All the members of the cast responded to the very best advantage in this drama, which is beyond question the strongest in their repertoire. On 19, the co. played in Fredericton and on 20, 21 in Moncton to allow a concert co. and a musical co. to fill dates that had been booked. The former materialized but the latter did not with the result that the house was closed on the last two dates. The Ollie Torbett Concert co. gave three excellent entertainments to fair houses.—**LUCRUM THEATRE** (Kaufman and Kuffman, managers): The variety co. season terminated somewhat suddenly and disastrously on 25. The early morning train of that day carried Mr. Kaufman to the land of the free and the unwilling creditors of the firm forthwith set the legal dog on Mr. Austin, and for a time he boarded in the County Jail. Of course, salaries were in arrears, and the members of the co. had some difficulty in getting away from the city. Small business and no capital the cause.—*ITEM*: A manager named Diggins had two weeks early in July, booked at the Opera House. His list of offices was long and included some of the most popular and valuable plays of the day; in fact they were so good that the local manager thought it would be too much trouble for Mr. Diggins to ask for it at least his right to produce them. He politely asked for it but it was not forthcoming. The insult was too much for even a theatrical manager to bear; he grew virtuously indignant and declared that he would not play for a management who would thus barefacedly question his honesty and probity—and the aforesaid Diggins and his attractions will not grace the Opera House stage this season.

VANCOUVER.—**OPERA HOUSE** (Evans Thomas, manager): J. H. Wallack in *The Bandit King and the Cattle King* to crowded houses June 12, 13, 14, June 15.

AUSTRALIA.

SYDNEY May 20.—Bland Holt's season at the Theatre Royal has been very successful. The season closed this week. Mrs. Bernard-Beere follows in a special engagement, appearing in *As a Looking Glass*, *Fedora*, *Masks and Faces*, *The School for Scandal*, etc. Her company includes Mons. Marin, Herbert Standing, Guy Stanton, Otto Stuart, Mrs. Ashton Griffiths, Isabella Upton, and others. George Rignold has vacated Her Majesty's and is trying his fortune in *Adele*. Billie Barlow succeeded him with a company including Harry Shine, Edwin Kelly, George Walton, The Barnes-Lucille troupe, Edith Vane, Lillian Davies, and others. The company did a good business. Harry Richard and company, recently returned from Africa, have been doing well at The Garrick. The Gaity has been prospering with Fred Biscoe's Court Minstrels and Burlesque Opera company. George W. Anson took his farewell of Australia in *Caste*, under Brough and Bouchacourt's management, and will renew his acquaintance with America. Brough and Bouchacourt intend to produce Wycherley's *Country Girl* on a grand scale. Sells Brothers' Circus closed May 20, and its paraphernalia was sold here. Many of the company sailed for San Francisco. J. C. Williamson's Royal Comic Opera company follows Billie Barlow to Her Majesty's, introducing Marie Halton to Sydney. The American

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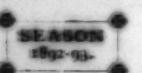
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